



The Reliquary



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Some Notes on the Old Palace of the Archbishops of Canterbury at Croydon

IT is remarkable that no complete account of this very interesting pile of buildings has ever been published. The fact is that a great deal of research is required, and that, practically, unaided by documentary records. Although I have spent much time in the place, my observations are not yet complete, and, in the meantime, I contribute only some of the salient features.

"Domesday" mentions Archbishop Lanfranc as holding Croydon and Mortlake, but is silent with regard to the precedent Saxon occupant. It states, however, that Lanfranc had some fisheries at Mortlake which formerly belonged to Stigand, the last Saxon Archbishop. Moreover, the late Mr. T. W. Shore discovered a record of an exchange of lands between "Duke Alfred" and the Archbishop of Canterbury in 871. As the lands which belonged to this Alfred were at Chartham in Kent, and those belonging to the Archbishop were at Croydon, it is clear that Croydon was attached to the See of Canterbury at least two hundred years before the Conquest. The inference appears, therefore, a fair one, that Lanfranc's immediate predecessor was the deposed and dispossessed Stigand.

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We have no certain knowledge of a house and church existing in Croydon as early as 871. No pre-Conquest remains have been discovered on either site. Yet that there was a priest at Croydon in 960 is shown by the fact, mentioned by the late Mr. Corbet Anderson, that Elfsies, a priest of that place, witnessed a will



FIG. 1.—A little Norman Window, long since blocked up.
3 ft. high by 9 in. wide externally.

in the same year. He may have been simply a chaplain to the Archbishop, supposing him to have had a residence at Croydon at that time, or he may have been parish priest.

Certain it is that a church existed at the date of the Conqueror's survey, for the words *ibi est ecclesia* are appended to the record. The proximity of church and manor-house, so frequently observed, obtains at Croydon. I think, therefore, we may fairly assume that the association of the two buildings, traceable to Archbishop Theodore's settlement in the seventh century, existed before the Conquest, although, as I have said, no structural evidence remains.

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I believe that my friend, Mr. P. M. Johnston, F.R.I.B.A., was the first to discover any Norman work at the Palace. This consists, on the one hand, of a little round-headed window in a stone frame set, near the ground, in walling composed of flint. This wall is now an internal one, and forms the foundation of later buildings. The window has been blocked up, and only part of the internal splay can be seen. The other Norman remains are limited to a few stones built into a party wall in the basement



FIG. 2.—Great Banqueting Hall from North.

of Arundel's Hall, to be mentioned presently. These stones show Chevron ornament, and thus suggest a Norman building on the site, of some pretension.

In the absence of all other manifestly Norman work, it is of course quite impossible to construct any scheme of the buildings in the early centuries of the Norman occupation of the Palace, or rather Manor-House. The word "Palatium" does not appear in the Archbishops' Registers before Whitgift's time, late in the sixteenth century.

Neither have we any record to guide us, for the Archbishops' Registers do not exist earlier than 1279. Moreover, the very scanty Rolls of Account are of still later date.



FIG. 3.—Porch to Banqueting Hall.

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The earliest mention of any building on the site is inferential, a mandate of Archbishop Kilwardby being dated 1273, from his Manor of Croydon.

The next mention is in the Register of his successor, John de Peckham, and refers to an ordination in the chapel of the Manor-House in 1283.

In 1313, the earliest Account-Rolls mention repairs to kitchens, wardrobe, stables, sheep-cotes, and ox-stalls, but say nothing of any great structural works.

By the time that Courtenay became Archbishop (1381-96) we know for certain that the house had become a considerable edifice. For one thing, it is mentioned in his Register that he received the *Pallium* in the "principal chamber" on 4th May 1382. Some have taken this to mean the great banqueting hall. That such a hall existed already is evidenced by some of the stone-work in the north wall of the present hall, which has thirteenth-century features. Courtenay appears to have built the vaulted porch to its principal entrance on the north, the character of the moulding being Early Perpendicular, of about 1390.

In order to follow a chronological order, I wish to mention a little chapel, not the principal chapel, which I believe I have discovered. In Ducarel's book, twelfth number of "*Bibliotheca Topographica Britannica*," 1783, these words are quoted from Courtenay's Register: "1390, 23 Maii, ordines specialiter celebrati per dominum in Capella Manerii sui de Croydon, viz. in *Capella secretiori ejusdem manerii infra secretam cameram, juxta gardinam, jam de novo constructa.*" The italics are my own.

Now it is said in Ducarel that this little chapel has never been traced. In his plate, however, of the south elevation, a little break-out is shown at the western end of the long gallery. The accompanying print shows this same break-out and a return wall of old bricks running northwards and showing a gable to the west. The long gallery was certainly of comparatively late work, and was clearly built on to this much older work at the west end. On the farther side of this part, but not visible in the print, are the remains of a newel stair leading from its upper storey to the ground. The garden lay to the south of all the house. Here is the very place for Courtenay's *secreti camera*, "*juxta gardinam.*" On the ground level a plain stone arch leads into a little chamber, about ten feet square, in the break-out. The *inner* face of this arch shows a decoration which, though much weathered, for the south and east walls have gone, and, at some time, have been replaced



FIG. 4.—Entrance Arch to Porch. c. 1390.



FIG. 5.—View from South-west. The long Gallery is seen joining an older part in which were probably Courtenay's private Chamber with Chapel beneath.

by weather-boarding, was originally of superior character, as is shown in the print. This little chamber, till lately a henhouse and now a bicycle-shed, was, I believe, Courtenay's "*secretior capella*." Corbet Anderson, in one of his works on Croydon, gives a good figure of the *outer* arch, but does not seem to have noticed the inner face.



FIG. 6.—Inner face of Arch to "Courtenay's Chapel."

Courtenay's successor Arundel (1396-1414), or rather Thomas de Arundel, brother of the Earl of Arundel, treacherously done to death by Richard II., and consequently that king's relentless enemy and the bringer in of Henry Bolingbroke, was the builder of the structure, largest of any at the manor-house, save the great banqueting hall. Above low basements, it has a large upper storey. The barrel roof is supported as to its principal timber arches by eight corbels carved as angels. The design is good. Two on each side wall represent angels holding shields. One has the emblems of our Lord's Passion, one the pallium of Canterbury,

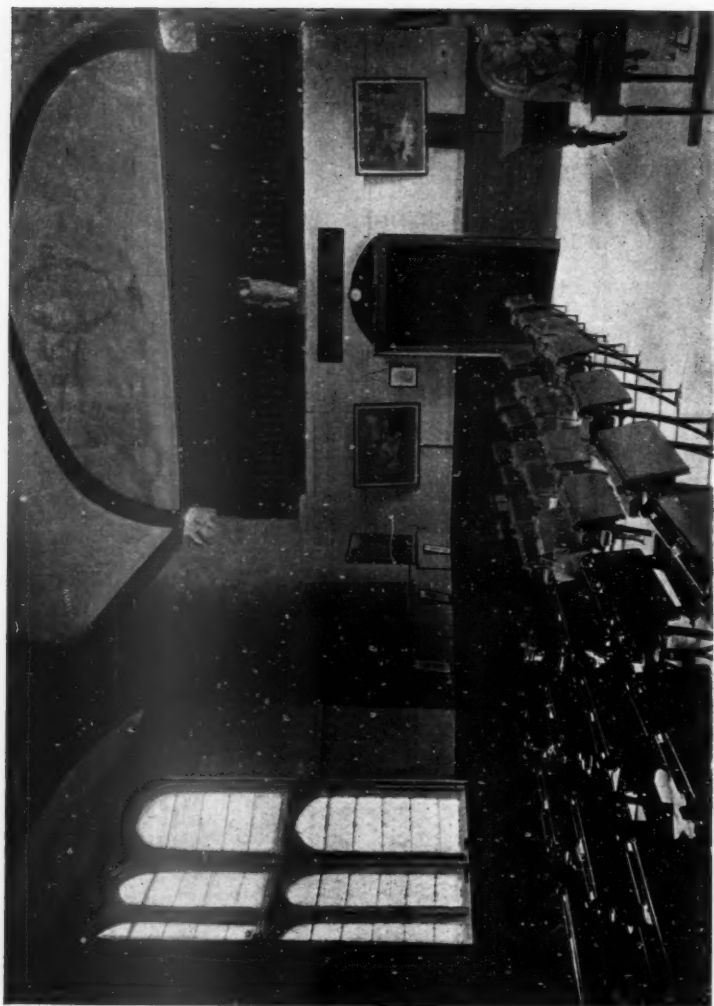


FIG. 7.—Upper Chamber of Arundel's Hall, now called the "Guard Room."

another the pallium impaled with Arundel's arms, and the fourth Arundel's arms alone. The angels in the four corners do not hold shields.

John Stafford (1443-52) was royally connected. There is abundant structural evidence of his rebuilding or renovating the great banqueting hall. This is unquestionably the finest building of the whole pile. Its splendid open roof, reaching to an extraordinary height above the floor, has its upright principals supported upon corbels carved as angels holding shields of arms, after the fashion of their predecessors in Arundel's Hall.

Unfortunately, most of the splendour of this hall has gone. Though Courtenay's porch, yet much damaged, and the corresponding southern door at the opposite end of the "screens" remain, the music gallery, the wooden screen supporting it, the east window, the louvre, and the central fire-place have all gone. All the stained glass has gone from the seven great three-light windows, and lastly, what was, from the account in Ducarel, an apparently unique feature, namely, a stone screen across the western bay, has also perished. This supported what was, presumably, a stone canopy over the archbishop's seat on the dais. The greater part of this remains fixed up against the west wall. This carved work is well described in Ducarel, and there is no need to do more here than refer to the accompanying print.

The chapel, *capella principalis* of the registers, is the third in size of the early chief buildings. As we now know it, it is an upper storey, and is practically as it was left by Laud and Juxon in the seventeenth century. As now arranged, it is a post-Reformation Chapel. It is about seventy feet long by twenty-four feet wide internally, and has seven windows. The great east window has seven lights, with lancet-shaped heads under a very flattened arch. The four lights in the west window, two of which are blocked, as well as those in the side windows, have four-centred heads. None of these windows, nor indeed any in the whole palace, show any trace of cusping or of tracery.

The character of the stone-work, and of what remains of the bench-ends, is late fifteenth century. Cardinal Bouchier (1454-86) may very well have rebuilt this chapel upon older flint and stone-work, which is seen on the south side, although in the very imperfect Account-Rolls such important work is not mentioned.

I think the chapel had, at this time, an open ornamental roof, for blocked windows in each gable were evidently for lighting the space above the present seventeenth-century wooden ceiling. Such



FIG. 8.—Carved stone canopy to seat on dais.

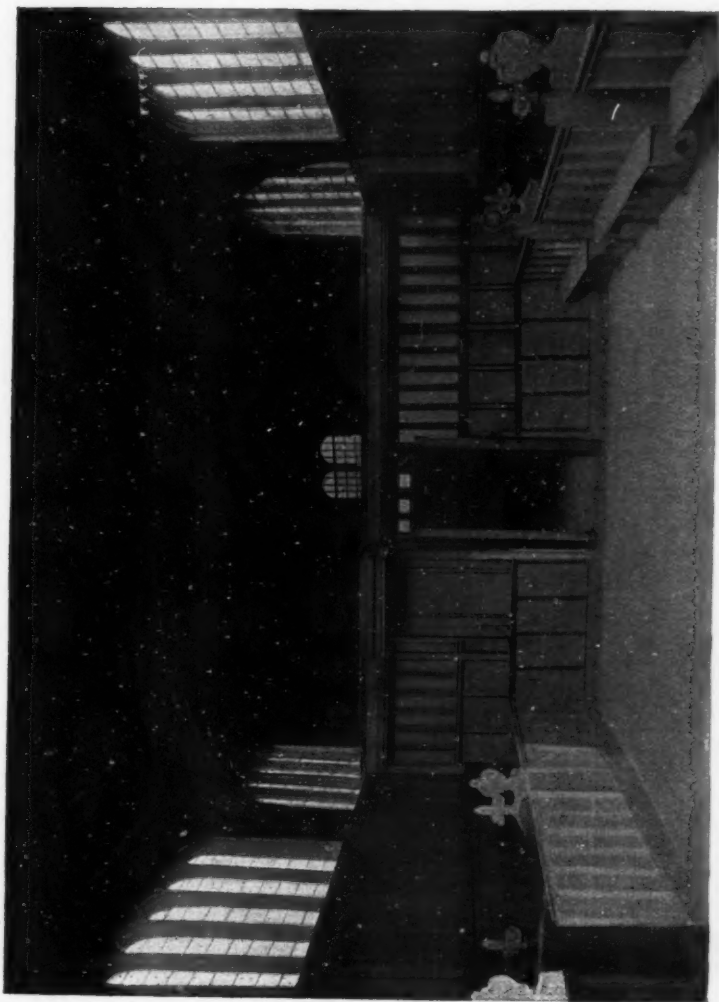


FIG. 9.—Interior of Chapel, looking west.

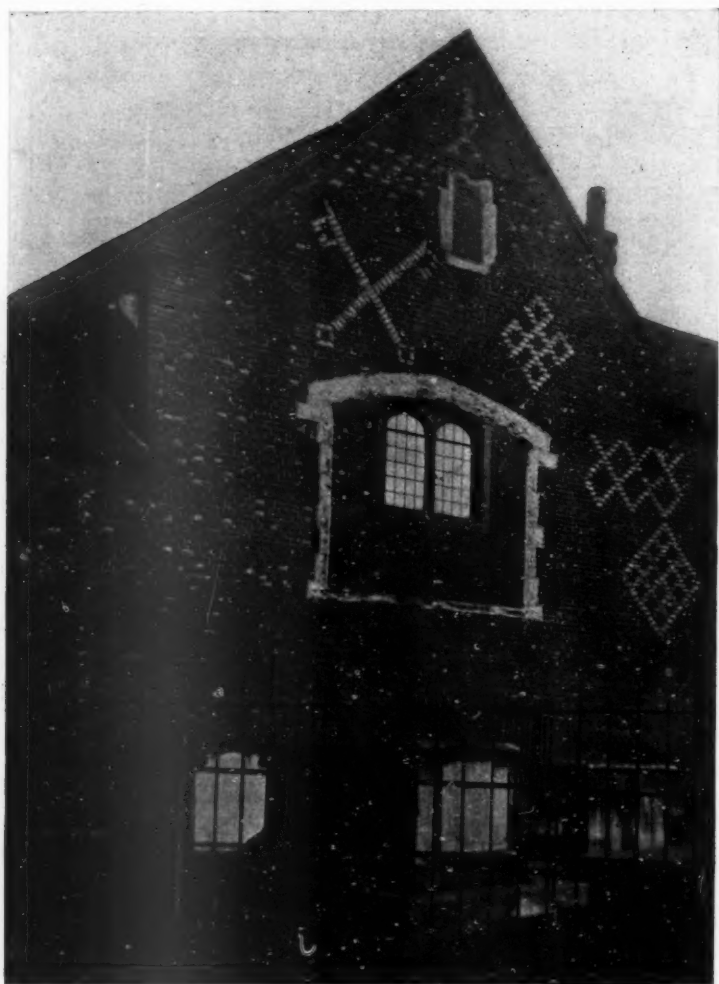


FIG. 10.—West end of Chapel from Churchyard. Note the blocking of the great west window and the smaller blocked window in the gable, now above the ceiling.

an arrangement would certainly have given better proportions and more grace than at present obtains. What the internal arrangement of screens, seating, &c., was, it is not easy to gather. In fact, the whole chapel building calls for further investigation. Two stalls of the Bourchier period remain with their poppy-headed ends. Two others have been mutilated and set up as return stalls against a later screen. Each of these has, at the junction of the curved and vertical edges, a little carved head, representing a man and a boy respectively. The caps worn and the dressing of the hair



FIG. 11.—Carved head of a Man on bench-end.



FIG. 12.—Carved head of a Boy on bench-end.

closely resemble those shown in a portrait of Edward IV. Bourchier was Primate in four reigns—to wit, those of Henry VI., Edward IV., Richard III., and Henry VII., each of whom might have been portrayed with a young son, though Bourchier died before the last king's sons were born. I think the balance of evidence turns in favour of these heads being intended as portraits of Edward IV. and the unfortunate prince, styled "Edward V." In support of my contention, that these represent living persons and were not mere ornaments, I would refer to the wooden effigy of Henry VII. in the stalls of his chapel at Westminster Abbey.

The remodelling of the chapel appears to have been begun by Laud and finished, after the Commonwealth, by Juxon. There is

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a large hanging pew, entirely in classical style, in the south-west angle, bearing Laud's arms. It is entered by a door from an upper storey in a connecting wing. This has been absurdly called "Queen Elizabeth's pew." Laud's arms appear on bench, or rather desk-ends, in the western part, and Juxon's appear on similarly designed desk-ends in the eastern part. The moulding of the wood-work about the east window is classical. The wooden ceiling shows Juxon's arms.

Laud is accredited with insisting on the introduction of altar-rails into churches, though many examples are extant of an earlier date. It is thus natural to look for them in his own private chapel, and *now* we can see them, though somewhat mutilated, in their normal position. Some time during the years between 1757, when the archbishops ceased to reside here, and 1886, they had been taken away and fixed as a protecting rail to a sort of loft overlooking the upper storey of Arundel's Hall. Not long ago my friend, Mr. Colerick Smith, examined them with me. This led to their true nature being discovered and their restoration to the chapel. They are seen, in their *abnormal* position, in the print of the "Guard-room."

During the one hundred and thirty years' interregnum the history of this fine old place faded away, and it was converted to "baser uses." Calico-printing, linen-bleaching, and laundry-work were set up. The chapel was used, first as an assembly room for militia, and later, for many years, as an industrial school for girls. I lately conversed with an old lady resident in Whitgift's Hospital. She had been a scholar of the school from 1843 to 1849, but did not remember any tradition of its once being a chapel, though the word "Palace" was still applied to the general pile. During this long period of forgetfulness, all the buildings completing the great forecourt, including kitchen, buttery, and pantry at the east end of the banqueting hall, the great outer gatehouse, or porter's lodge, as it was called, the stables and servants' quarters, gradually disappeared. Only a curtailed garden remains to represent that great quadrangle. The vinery has vanished, the fish ponds, and "my lord's pond" by the porter's lodge, have been filled in, and the connecting streams, which are headwaters of the river Wandle, confined in conduits. Yet the main buildings, banqueting and Arundel's Halls, chapel and long gallery, with the old western building I have mentioned, and sundry connecting work, still remain to testify to the former extent and importance of Croydon's old manor-house, and one of the many country resid-

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ences of the Archbishops of Canterbury for *at least* seven hundred years. Had it not been for the timely intervention of the Duke of Newcastle, who bought the place in 1886 or 1887, and made it over to the Sisters of the Church, who then converted it into a very successful girls' school—what time the apathy of Croydon residents failed to raise a sufficient fund to support the late Vicar of Croydon's efforts (J. M. Braithwaite) to secure it—the whole pile would probably have long since been pulled down and its site covered by small houses.

J. M. HOBSON, M.D., B.Sc.



The Bi-Centenary of Tim Bobbin

LANCASHIRE'S MOST FAMOUS DIALECT WRITER

THE Lancashire dialect is still living, notwithstanding the march of time and educational progress since the days of Tim Bobbin.

The spinners and weavers of Cotton-land still say "Ah" for "Yes," "now" for "no," "nobbut" for "only," and "gradely" for "proper."

Ever since John Collier, self-styled "Tim Bobbin," issued his first edition of the *Lancashire Dialect* in 1746, the local brogue has been a written language. He it was who raised the hundred different forms of speech in use in different towns and villages throughout the county to the level of a single dialect having a construction of its own, and interpretable by a lengthy vocabulary which Tim included in his first published volume. No such attempt had been made before.

Tim has the unwarranted notoriety of figuring in two birth-places. It is given to most men to *know* one only, or none at all. So-called authorities give Tim *two*—one at Urmston near Manchester, another at Newton Moor, on the uplands of East Cheshire.

The most noteworthy evidence was sifted some years ago by Edwin Waugh, who made searching investigation, and found, as a fact indisputable, that John Collier was born at Urmston in 1709, and baptized in the parish church of Flixton in 1710.

Collier's early days were spent under thatch, at a small house known as "Richard o' Jones's." His father, of the same name, kept school near the old Hall of Urmston, and eked out a precarious livelihood on less than thirty pounds a year. There were nine children in the Collier family, and "hard times" is but a mild phrase to use in reference to their circumstances.

Collier, the father, appears to have been a hard-working curate and schoolmaster. He wore a blue coat and scratch wig, filled a big chair, and was fond of reading books, until, at the age of forty, he became nearly blind. Then teaching and birching were out of question; and Tim had to assist his father for a brief period with

the handful of pupils who came from Davyhulme, Flixton, and Urmston to the little thatched schoolhouse.

Newton Moor was then a busy hive of industry with handloom weavers. The father belonged to a family of landowners



FIG. 1.—Tim Bobbin (Engraved by Himself).

there, and many of his former acquaintances were engaged in the local trade of woollen weaving.

Young John Collier was therefore apprenticed to an old friend Johnston at Newton Moor, to serve for ten years at the loom. From



FIG. 2.—Parish Church, Flixton.

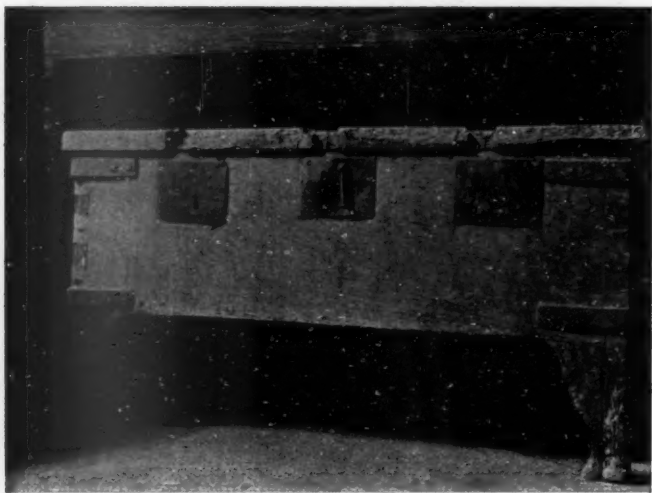


FIG. 3.—Ancient Chest, Flixton Church.

the first he took unkindly to the change. To be up with the lark in summer clacking the shuttle was most distasteful. His meals were an improvement on those he had at home. He could now have treacle to his porridge, a little buttermilk at times, and plenty of "jannock." But the sedentary occupation of weaving was not for him. He took every available opportunity of vaunting his displeasure with his lot, and "hated slavery in all its shapes." 'Twas nothing less than vile servitude to be shut up day and night among the dismal paraphernalia of a loom-house, with nothing to see but woollen threads and a flying shuttle, and none to speak to but the mute feline creature at the back of the loom.



FIG. 4.—John Collier's School, Urmston.

Tim kicked against the pricks ; and when half his apprenticeship was completed he bade adieu to the loom-shop at Newton Moor. He studied little and imagined he knew much.

He had a roving desire to travel ; and as his means were very limited his wanderings were confined to towns and suburbs round Manchester, where he acted the part of itinerant schoolmaster. Then Mr. Pearson, a curate of Milnrow Parish Church, was sadly in want of an assistant at his Free School. He himself taught the three R's, with Latin and Greek to boot, as time and health allowed. But he was becoming gouty and irritable, desiring change and leisure.

John Collier was available, and hastened to the patron of the school—Mr. Townley of Belfield Hall—to secure the mastership

of Milnrow School under Parson Pearson. Collier was delighted with the salary. Twenty pounds were to be divided between the curate and himself.

With four shillings a week, a dozen pupils, a snug little house, a trim garden, and a meandering trout stream running by, Collier was the happiest man in creation.

Belfield Hall, the home of his patron, was but two miles distant. His visits there were frequent, and his indebtedness profuse. His growing wit and raciness of speech were charms for the Townleys,



FIG. 5.—Belfield Hall, Rochdale—The Home of the Townleys.

who welcomed his company. And when Pearson fell a "martyr to gout," Collier was given the head-mastership of the school with all its emoluments. Colonel Townley endowed it. His father had built it for twelve free boys; other pupils came readily and paid substantially for tuition. Collier then began a night-school for older "children"—of all ages from fifteen to fifty. This enterprise became so profitable, that at Whitsuntide and Christmas he took holiday, and for a few weeks conducted night-schools in Oldham, Bury, and Rochdale.

He dressed smartly, was in fact a bit of a dandy, and meant to marry at the earliest opportunity. He was thirty-five when Mary Clay, a talented visitor from London, came to stay at Milnrow

with Aunt Butterworth. Miss Clay was, in cult, speech, and manners, head and shoulders above the rustics of the cotton country, and suited Tim's ideal exactly.

A marriage was speedily arranged, and Miss Clay on her wedding-day received a handsome present of £300, several silk gowns, and "other elegant articles of female attire." Tim Bobbin now constituted himself "Duke of Milnrow," and with the "Duchess" at his elbow he was a power in the village which none dared to impugn.



FIG. 6.—Doorway of Tim Bobbin's School, Milnrow.

His leisure—and he took plenty—was devoted to self-culture. He took to drawing in line, sketching, and painting; and he practised daily with the flute and the hautboy, keeping meanwhile a stout birch by his side for lazy pupils. A nap after dinner came not amiss, and his potations were far too frequent for a master-mind.

When that £300 was comfortably housed by the riverside at Milnrow, Tim rested neither night nor day until it dwindled to the last sovereign. Then his "crooked rib," as she had become, thanked heaven that the money was all done; for now he would become sober. So he did. The dowry and most of the gowns had

vanished. A small family was jostling about his knees, and Tim set to work again with a strong hand and a willing soul.

A tremendous flood came rolling by his garden-gate and inundated his parlour to the height of four feet. The damage was



FIG. 7.—"Tummus and Meary" (Engraved by Tim Bobbin).

serious, as it involved the loss of many valuable sketches, caricatures, and paintings.

Tim now became a very busy man. He visited the country inns for miles round with his crude paintings on canvas. The inn-keepers became his willing agents, and sold pictures to connoisseurs in distant towns. Liverpool merchants bought plenteously, and several of Tim's best works were shipped to the West Indies as presents for cotton-planters.

Taverns are still standing where original paintings of Tim Bobbin have graced the walls for a hundred years.

His literary efforts in the Lancashire dialect were generally sound. But in his attempts at verse and pure English he sank into doggerel bordering on vulgarity. His satire "The Blackbird,"



FIG. 8.—Tummus in Trouble (Engraved by Tim Bobbin).

aimed at Justice Edward Cheetham, then living at Castleton Hall, is as ludicrous as it is meaningless. It contains some spirited humour, but the rhythm of the piece is paltry. Tim's poetic genius never rose higher than the surrounding moors.

It was as a painter of caricatures in the style of Hogarth that Collier excelled. Often enough he painted a portrait in the leisure of a single day. The sign-board of a country hostelry would be

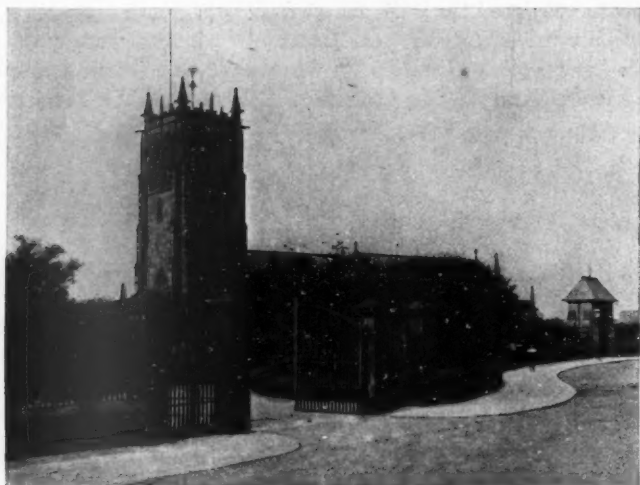


FIG. 9.—Rochdale Parish Church.

FIG. 10.—Stocks in the Parish Churchyard, Rochdale, near
Tim Bobbin's Grave.

completed in two or three days, he lodging and boarding at the inn in the meantime.

A burning desire to write something which would survive him brought forth his celebrated dialogue of "Tummus and Meary." This became very popular on its appearance, and has, more than any other of Tim's effusions, kept his memory green.

His love of money and position brought him to a curious hiatus. His felicity in fun, joke, quip, and crank made him the friend of all and enemy of none; and when Richard Hill of Kebroyd offered him a good salary to serve as clerk in his counting-house, Tim thought the opportunity golden, and seized it.

An agreement was made for ten years' service, and Tim with his family crossed Blackstone Edge in a farmer's cart. The desk, however, was not for Tim. Within six months he was longing to be at his old school again. Mr. Hill found him a totally different man at Kebroyd from the Tim Bobbin he had met at Rochdale; he became fretful, irritable, and cantankerous. The £100 a year paid to him was money wasted; so that before a year had elapsed Kebroyd had had enough of him, and the agreement was mutually cancelled.

That very same night Tim packed up his chattels in a waggon, and sent them over the border through a blinding snowstorm to Milnrow, where they arrived at six next morning. Tim followed at the week-end, and was at Belfield Hall before dusk, begging that Colonel Townley would restore to him his "dear old school."

The Colonel agreed, and Tim was again settled on the banks of the Beal, this time for life. A family of eleven persons was no sinecure, and his "daily day" was full. Teaching, painting, rhyming, and prose-writing—some of this the most wretched drivel that could drop from a quill—Tim forged ahead and met with ample patronage. At seventy he was preparing a new edition of his *Lancashire Dialect*. He is said to have written his epitaph about twenty minutes before his death. It is carved in the stone which covers his body in Rochdale Parish Churchyard:—

Here lies John and with him Mary,
Cheek by jowl and never vary;
No wonder that they so agree,
John wants no punch and Moll no tea.

The close of Tim's career was marked with quiet serenity, and if he did belie his better self on occasion, his native county will ever honour him in his valiant stand for the dialect of workaday Cotton-land.

J. H. CRABTREE.

Baptismal Font—Lenton, Nottingham

THE new parish church at Lenton, which is now part of Nottingham, contains a cubical Norman Font, highly sculptured, which may be said to be unique, for there is not another known example that closely resembles it.

That it is of Norman origin is beyond doubt, but of its early history very little is known. It is thought that at one time it belonged to Lenton Priory, which was founded in A.D. 1100 by William Peveril, son of William the Conqueror, and at the dissolution of the Priory it was placed in the old Lenton parish church, which stood on the site of the present Priory church. Later, as Paley says,¹ "It was afterwards, at a time when little respect was shown to church furniture, presented by the then churchwardens to Lieut.-Colonel Stretton, who lived in the neighbourhood, as an ornament for his garden, where it remained until 1842,² when, at the request of the present vicar, it was again, in the kindest manner, restored to the parish church by the present Mr. Stretton."

He goes on to describe its present position (1844) as "in front of the pulpit, raised on four modern pedestals."

Since that date, however, it has been moved twice, and it is now to be found in the south-west corner of the south aisle of the nave, raised on a new base and steps, which were given in 1904 by William and Mabel Player, who also gave the cover.

It is, as has been stated above, cubical in design, and the bowl is hollowed out in quatrefoil shape, which is most unusual in Norman fonts.

The principal dimensions are—

North and south sides, 2 ft. 6 ins. long ; 2 ft. 6 ins. deep.

East and west sides, 2 ft. 10 ins. long ; 2 ft. 6 ins. deep.

The bowl being 2 ft. 6 ins. by 2 ft. 2 ins., and 1 ft. 6 ins. deep.

The carving on the sides is most interesting, though now, unfortunately, somewhat defaced, owing no doubt to its exposure to the weather whilst it was in use as a garden ornament.

¹ Van Voorst's *Illustrations of Baptismal Fonts*.

² The new Lenton parish church was built in 1842.

Baptismal Font—Lenton, Nottingham. 251

It will be best to take each side and examine it in detail.

On the east side—which is one of the longer ones—there are two rows of round-headed arches, each niche so formed containing



FIG. 1.—Lenton Font. General View from S.E.

a figure. In the top half there are six divisions, whilst in the bottom half there are five—the two centre ones having been thrown into one, so as to give greater space, and in it is a representation of the Baptism of our Lord by St. John the Baptist.

Our Lord is shown with water up to His waist, and with both hands uplifted, as in the ancient attitude of prayer. A small hand, intended for the Manus Dei, may be seen immediately above the Saviour's head, which is surmounted by a cruciform nimbus.

The remaining figures on this side are probably intended for angels and archangels.

All the accounts agree upon this side except Paley, who alludes to it as the taking down from the Cross.

Following round and taking the south side next, on which the Crucifixion is depicted, the figure of our Lord may be seen on a large foliated cross, and the Manus Dei may again be observed immediately above His head.

Above there are two angels, one at each corner, swinging censers.

Below are the two thieves—on much smaller crosses—the one on the Saviour's right being the Penitent thief, whose soul, represented by a small human figure, may be seen ascending up to heaven; whilst on the left is the Impenitent one, whose soul—again represented by a small human figure—may be seen descending into the jaws of a fearsome beast, which is symbolic of hell.

The figure of the Roman soldier is also depicted with a spear in his hand just about to pierce our Lord's side, and it is interesting to note that the late J. Romilly Allen, in his account of this font in *Early Christian Symbolism*, points out that the spear-bearer is rarely unaccompanied by another figure representing the sponge-bearer.

The west side is perhaps, on the whole, the most interesting one, and certainly the most puzzling, for opinions differ widely as to the correct interpretations of the scenes depicted. This side is divided into four compartments by a cross, and it is the top half that has caused the most controversy.

Referring to the scenes depicted on this side in the top half, the late J. Romilly Allen says:¹ "On the font at Lenton, Lazarus is lying down in a stone coffin swathed in bands, or, as the Gospel account has it, 'bound hand and foot with grave clothes; and his face bound about with a napkin' (John xi. 44). At each end is an attendant with a skull-cap lifting the lid of the coffin, or 'case with a stone laid upon it' (John xi. 38). The Bible account does not tell us who removed the stone, merely saying 'they' took it away (John xi. 41). Above is Christ with the right hand raised giving the benediction and holding a book in the left. The nimbus is peculiar, being in the form of a cross without a surrounding

¹ *Early Christian Symbolism*, p. 300.

circle, a peculiarity which may also be noticed on the font at Kirkburn, Yorks. The only other figures are those of Martha and Mary, who stand close to the Saviour. The meaning of the symbolism



FIG. 2.—Lenton Font (S. Side): The Crucifixion.

of the raising of Lazarus as a type of the Resurrection of our Lord, is fully explained in the Gospel of St. John xi. 23–27.”

In the *British Archaeological Journal*, vol. xiii. (New Series), p. 238, there is a paper by Charles E. Keyser on “Norman Architecture in Notts,” in which this scene is referred to as the Resurrection. He says:

"Two soldiers are introduced on His right, while a third is asleep with his arm resting on the slab covering the sarcophagus, which is partly raised so as to display the shroud within."

An account which may be found hanging up near the door in Lenton church also holds this view, saying: "In the second panel we have a strangely combined view of the Entombment and of the Resurrection. A brutal-looking Roman soldier is putting on the coffin lid, underneath which lies the swathed figure of the Crucified; while Christ Himself, with hands uplifted in blessing, stands above. Two angels are seen seated on the left."

With regard to the other scenes on this side, the one in the top half, at the north end, is generally held to be the Ascension.

The late J. Romilly Allen does not allude to it in *Early Christian Symbolism*.

Charles E. Keyser, in his paper mentioned above, says: "On the left side is the Ascension; our Lord giving the Benediction, a figure seated on His right, and the heads of several of His apostles witnessing His ascent into heaven."

In the account in the church quite a different view is taken, as follows: "On the west side there are four panels, the first of which represents the Resurrection of Christ with the rays of glory about His head holding up His hands in blessing, the angel is sitting upon the stone which has been rolled away from the door of the sepulchre, and there are seen many skulls, significant of the charnel-house."

In the bottom half there are again two distinct scenes; that at the south end representing the Sepulchre with an angel guarding the entrance, whilst at the other end the three Maries are coming to the sepulchre bearing ointments and spices in their hands.

Referring to this scene and as to the number of women who came to the sepulchre, the late J. Romilly Allen says:¹ "The accounts given by the four Evangelists differ as to the number of women present. St. Matthew mentions Mary Magdalene and the other Mary. St. Mark, Mary Magdalene and Mary the mother of James and Salome. St. Luke, the women who came with him from Galilee, i.e. Mary Magdalene and Joanna, and Mary the mother of James. St. John simply mentions Mary Magdalene.

"The number as represented in art varies accordingly, but the most common is three, i.e. (1) Mary Magdalene; (2) Mary, wife of Cleophas, sister of the Virgin Mary and mother of James the Less and Josès; (3) Mary, the mother of Zebedee's children, or Salome."

¹ *Early Christian Symbolism*, p. 511.

Paley does not attempt any description of this side.
Having given the various accounts that are to be found

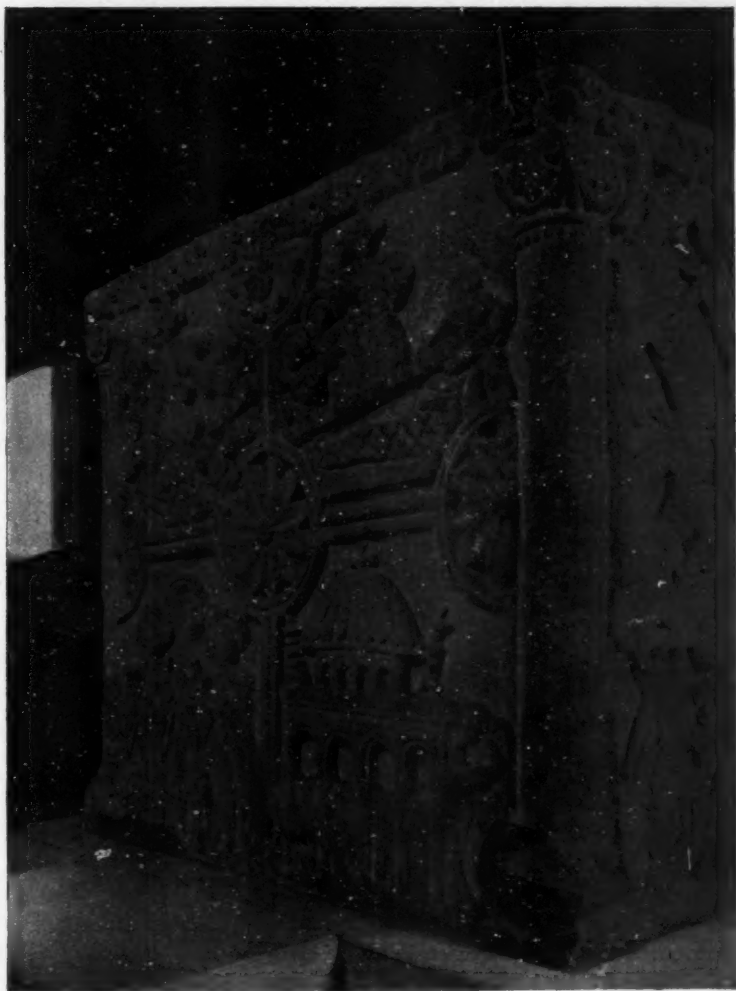


FIG. 3.—Lenton Font (W. Side).

of the scenes on this side, we may now discuss them and try to form our own conclusions on the point.

One point that seems curious is that, taking the incidents of

Christ's life recorded on this font in chronological order, we have on the east side the Baptism, then the Crucifixion on the south side, and on the west scenes connected with His Death, Resurrection, and Ascension—supposing the top scene to depict the Resurrection, and one is almost led to look upon this as the correct solution; but if it is so, why should our Lord be shown twice, unless it can be to convey the idea of His triumph over death. Again, why should the Raising of Lazarus be included here, out of place as it were, unless it is, as the late J. Romilly Allen points out, meant to be symbolic only of the Resurrection of our Lord.

Taking the figures depicted in this scene into account, the Raising of Lazarus certainly seems to fit better than any other interpretation, for we have our Lord with His right hand up-raised in prayer, and two figures beside Him with the nimbus which would represent Martha and Mary. Lastly a figure at each end, raising the lid, completes the scene. The faces are somewhat too defaced to distinguish the "brutal looking" expression as given in the church account.

The other scene in the top half may be safely taken to be the Ascension, though the figure in a sitting posture with the nimbus is hard to explain. Possibly the position is consequent upon the arm of the cross having an enlarged end, and would have no connection with the story; also the storie referred to in the church account is hard to decipher.

We are told in Acts i. 10 and 11: "Behold, two men stood by them in white apparel; which also said, Ye men of Galilee, why stand ye gazing up into heaven? . . ." It may be that this figure is intended for one of the two angels, space preventing the inclusion of the second. One natural retort to that is, why should not space have been allowed for two when designing this panel; but it must be borne in mind that we are not looking at a modern piece of carving, which would be carefully set out before the work was commenced, but at an ancient piece of work, which was in all probability produced in freehand style.

Again, in St. Mark xvi. 19 we read, "He was received up into heaven, and sat on the right hand of God."

Can it be that the upright figure with the cruciform nimbus could be taken, as illustrative of this passage, to represent God, whilst the figure in the sitting position on the right hand would be our Lord? The strongest argument against this last theory is the design of the nimbus over the figure in the sitting position, and it is more probable that it is intended for one of the Angels

who appeared after the Ascension. Then again the question arises, If the angels did not appear until after the Ascension, why

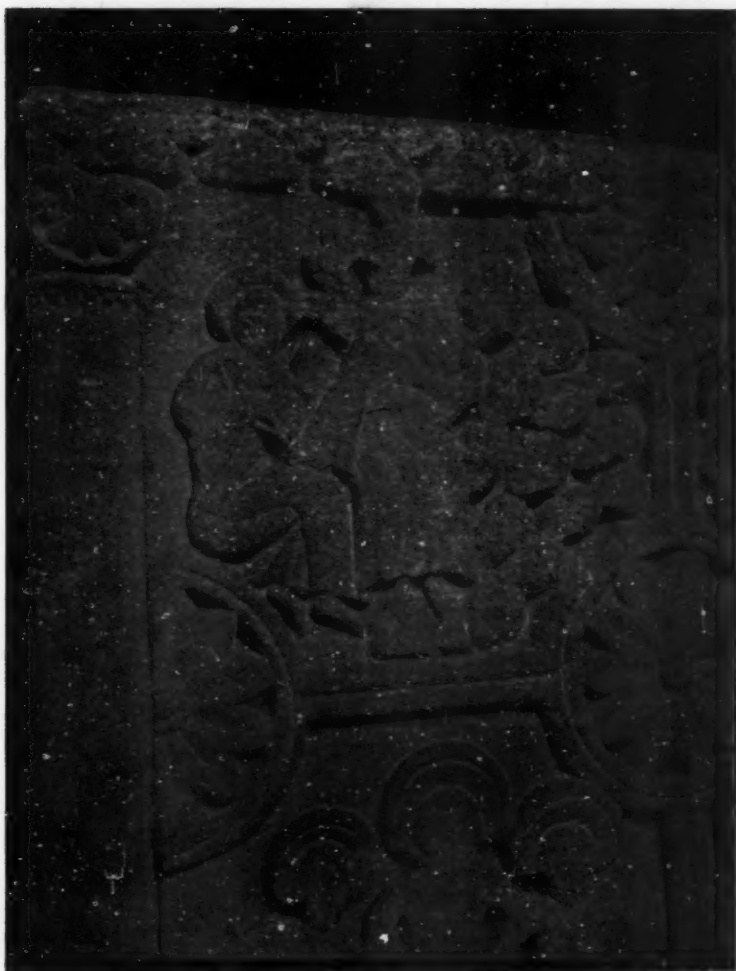


FIG. 4.—Lenton Font (Detail of W. Side): The Ascension.

are both our Lord and the Angel depicted at one and the same time? But similarly, as has been said before with regard to the number of figures, too much accuracy must not be looked for.

258 *Baptismal Font—Lenton, Nottingham.*

The scenes depicted in the lower half are both quite obvious as regards their meaning, namely, the Sepulchre with an angel guarding the entrance, and the three Maries coming to the sepulchre.

The remaining side—the north one—is occupied by an elabor-



FIG. 5.—Lenton Font (N. Side).

ately decorated cross, now unfortunately much worn at the bottom, as may be seen from the illustration on this page, with a large leaf-like ornament at each of the four corners.

The top also has traces of carving, very much defaced.

CECIL H. EDEN.

The Basilica of Sant' Ambrogio

THERE is not one of the churches of Northern Italy more historically interesting than Sant' Ambrogio of Milan, and, from this point of view, better known; but its great importance in the history of architecture is apt to get overlooked except by the archæologist.

The written story of the events which took place in or about this famous Basilica is simple and thrilling and easy to read: it is not necessary for us to have paid a visit to Milan to be able to enjoy it, for in good print and lucid English it can be thoroughly appreciated by one's own fireside.

But with the great document in stone it is an altogether different matter. To have the most rudimentary understanding of the story it contains, one must look upon the actual building, and even then it will not be found easy to decipher. We are confronted in it with a complex tale and a problem in the history of architecture.

Dartein, in words that have become celebrated, described Sant' Ambrogio as "La Madre e la Regina delle chiese di Lombardia," but by some with names as great as his the former title is denied to it, for over the question of the greater or lesser antiquity of this church a mighty battle has been waged. As to its right to the latter title there can, I think, be but one opinion, for there is no church which expresses more completely the spirit of that architecture which, born during the progress of the Lombard Supremacy, "avvio a passi lenti ma fermi-mediante l'influenza esercitate sovra i maestri Comacini e Lombardi dall' architettura roman, romano, ravennate bizantino-raunnati, e col sussidio di nuovi elementi che sono pateminio certo di quei maestri nazionali-verso lo stilo 'Lombardo' propriamente detto, di cui fu il precursore e il preparatore; e rappresenta in ogni sue fase lo sviluppo dell' architettura, che giunta a compimento nella Lombardia durante il secolo XI., si sparsi per tante contrade dell' Europa a domino sovrana fine a che non avvenne a soppiantarla quella 'archi acuti.'"¹

It is obvious that Sant' Ambrogio must be a building of great

¹ Rivoira: *Le Origine dell' Architettura Lombardu.*

importance in the eyes of all who are interested in the story of Lombard architecture, and the passage I have just quoted goes to prove how necessary some knowledge of Lombard architecture is to the proper understanding of the architecture of our own country, in which so many buildings exhibit Lombard influence; but, in addition to this, I believe that a careful study of this church will help to better comprehension of such churches in our own land as may apparently exhibit no Lombard influence whatever.



FIG. 1.—Sant' Ambrogio: Exterior.

[Brogi, Milano.

Sant' Ambrogio is a veritable sign-post, at the meeting of the ways, to guide us to a better understanding, not only of all the architecture which, by the consent of the Council of 1825, is called Romanesque, but to a more full appreciation of that architecture which we call Gothic.

Sant' Ambrogio, the national church of Lombardy, stands in an irregularly shaped piazza at the end of the Via Lanzone. This part of Milan—which now strikes the stranger as a neglected, out-of-the-way district—was once the centre of the civil and ecclesiastical life of the city, and the scene on which were enacted some of the most important events in the history of Lombardy.

The first great event—which it is reasonable to suppose took place in its immediate vicinity, either on or close to its site—was the promulgation of the edict by which, in the year 313, Constantine proclaimed Christianity the religion of the empire.

Seventy years later St. Ambrose founded the church which now bears his name, though originally dedicated to the martyrs Protasio and Gervasio, close to the Basilica Faustæ.

It was here that St. Ambrose baptized St. Augustine in 387, and it was here that, in 389, he fearlessly rebuked the Christian emperor who had sinned against the spirit of Christianity, and refused to allow Theodosius, fresh from the massacre of Thessalonica, to enter the church.

Here he was himself buried, his body being laid beside those of the martyred saints under the high altar.

From the days of St. Ambrose onwards, the great Basilica became the centre of civil and ecclesiastical life in Milan. In it were held the councils which ruled the church affairs of North Italy; and to it, from the tenth century onwards, came the emperors to be crowned with the famous iron crown of Lombardy.

In 783 the foundation of a Benedictine monastery, in connection with the church, necessitated changes in the building, to be referred to in their place. But municipal as well as ecclesiastical life had its share in the church when, in the struggle for liberty, the popular party met in it; and this, too, has left its permanent mark upon the building.

Time and restoration have swept away the actual fabric of the church which St. Ambrose founded, so that, as one looks now at it, one cannot definitely say that any part of it belongs to the building which owes its origin to Milan's patron saint. Yet, though the actual masonry may have been renewed, the link has not been completely broken which connects the eleventh-century building on which our eyes actually rest with the ancient church which was erected here as long ago as the fourth century.

It is with ancient churches as with human beings, every particle of the structure may be altered yet the individuality remains the same, and traces of the earlier age are continually apparent, and this is pre-eminently the case with the Basilica of Sant' Ambrogio. For all that it is a typical Lombard church, it is nevertheless the true descendant of an architecture which existed long before the days of the Lombard invasion of Italy.

As the man bears about him traces of the boy, so Sant' Ambrogio

bears traces of the early Christian architecture of the days of its foundation.

I believe that our ideas of this early Christian architecture are apt to be vague and intangible, and that in consequence of this a bewildering gap is left in the mind of the public between the pagan architecture of ancient Rome and the architecture inseparably connected with the Lombards.

It is worth quoting what Courroyer, in his book *L'Architecture Romane*, has to say on this subject :—

“ Avant d'être romane en vertu de conventions archéologiques modernes, l'architecture était chrétienne. . . . Il fallut plusieurs siècles pour fonder un art nouveau ; car la religion chrétienne, née sous Tibère, au plus beau temps de la civilisation romaine, produisit une grande réaction morale, mais souleva de violentes résistances et, par suite, de sanglantes persécutions. Les premiers Chrétiens durent se cacher et la vie publique resta païenne dans toutes ses manifestations extérieures jusqu'au jour où Constantin par le célèbre édit rendu à Milan in 313 proclama le christianisme religion d'État.

“ Des lors les Chrétiens se réunirent au grand jour ; mais, dénués de tout et craintifs après tant d'épreuves, ils se contentèrent d'abord des asiles païens en s'établissant dans les tribunaux, bourses ou marchés, dans les basiliques civiles, en un mot, après les avoir ornées suivant les dogmes de la religion nouvelle.

“ L'art Chrétien ne put s'élever que lorsqu'il eut acquis officiellement le droit d'ouvrir ses temples au culte-mis en honneur publiquement. Les premiers architectes Chrétiens conservèrent longtemps encore les dispositions générales des édifices païens transformés en églises chrétiennes, en imitant les formes aux quelles ils étaient habitués en employant les matériaux qu'ils avaient sous la main et avec lesquels ils étaient familiarisés par des habitudes traditionnelles.

“ C'est ainsi qu'ils sauvèrent l'art antique de la ruine et de l'oubli, en gardant ce qui leur était utile, en ajoutant ce qui répondait à des besoins nouveaux et en maintenant les principes de construction consacrés par un usage séculaire.

“ Ce fut la véritable mission de l'art Chrétien primitif. Il ne constituait pas un art proprement dit, car il n'était encore que la transition entre le déclin de l'art antique et l'aurore de l'art nouveau ; ses commencements se confondent dans les derniers reflets du génie romain. Tandis que le feu de l'art antique s'éteignait, celui de l'art nouveau s'allumait et grandit jusqu'au X^e siècle à mesure que ses relations constantes avec les nations voisines et l'Europe occi-

dentale s'étendirent en transmettant aux peuples, comme des germes feconds, les grandes traditions monumentales de l'antiquité."

Perhaps to understand fully the character of this early Christian architecture one should go to Central Syria, where have been discovered buildings which throw much light on the Christian architecture of the fourth, fifth, sixth, and seventh centuries; yet for those amongst us to whom this is not possible, Sant' Ambrogio may to a certain extent act as a substitute, for there is much in its aspect, even as it at present stands, to recall the early days of Christian architecture.

Courroyer mentions that it resembles, in its general form, the Syrian churches of Qalb-Louzah and Tourmain.

The subject of the architectural descent of Sant' Ambrogio is a fit introduction to its plan. It is a Basilica of the Latin type, closed at the east end by three apses, which do not, however, project in a natural half circle from the building, but are separated from it by some yards of wall. The church is preceded by an atrium quadrangular in shape, enclosed on three of its sides by a portico, the round arches of which rest on massive piers or pillars, and on the fourth by a narthex which extends the width of the façade of the church. The gable of the western façade is extremely low even for a Lombard building, and gives an air of width disproportioned to the height of the building.

All who are familiar with the Church of S. Clemente in Rome will perceive that in some respects it resembles Sant' Ambrogio, and will remember that, like the latter, it possesses an atrium and narthex. But though the atrium of S. Clemente is probably of a much earlier date than the atrium of Sant' Ambrogio, it does not, as a matter of fact, recall by its aspect as clearly as the latter the primitive custom of the church. Nowadays we enter S. Clemente by a door opening into the street on the north side of the church, and can only see the atrium and narthex by passing out instead of in by the western door, and, in consequence of this, but a faint impression of the original effect and use of the fore-court and vestibule is conveyed to the mind.

We enter Sant' Ambrogio, on the other hand, in the manner that it was originally intended we should, consequently the atrium and vestibule tell their story more distinctly than those of S. Clemente. The Roman ancestry of Lombard architecture is conveyed at once to our minds, and also the primitive custom of the Christian Church, which ordained that one class of penitents (the *Flentes*) should not pass beyond the outer court, while another

class (the Andientes) were admitted into the narthex, and even into the interior of the church during the sermon.

Behind the gable the church is flanked to right and left by two towers, which vary very much both in height and age, that on the right being much lower in height and of a much earlier date than the one on the left.

Both stone and brick have been used in the construction of the church without interfering with the unity of the whole. The



FIG. 2.—Façade and Atrium.

façade—as may be seen by the illustration (Fig. 2)—is of brick, the arches of the five openings having very beautiful and delicate mouldings of the same material. Of brick also are the towers: the difference in the manner in which the bricks are laid in the tower of the Monaci, which dates from the eighth century, and that of the Canonici, which dates from the twelfth century, is, I think, well shown in the illustration.

Of brick also is the upper part of the portico and arcades of the atrium; the courses of the twelfth-century tower, and the gables of the façade and the atrium being all corbelled in characteristic Lombard fashion, but the massive piers and half-columns of the

arcade and the portico are of stone. Of stone also are the slender pilasters which ascend from the capitals of the atrium to the corbelling, and from the corbelling of the portico to the corbelling of the gable.

Like the civil basilicas of ancient Rome, and the basilicas of the early Christian and pre-Lombard era, the church is divided into three parts, a central nave with two side aisles with galleries. But in place of a wall supported on columns and the wooden roofs of the civil and early Christian epoch, the nave is divided from the lesser aisles by massive piers, from which spring the arches of the vaulted roof, the central nave consisting of four bays, that nearest the choir being surmounted by an octagonal cupola—these four bays are marked by cross arches extending the whole width of the building, and composed of one large arch and of two other smaller superimposed on the gallery storey.

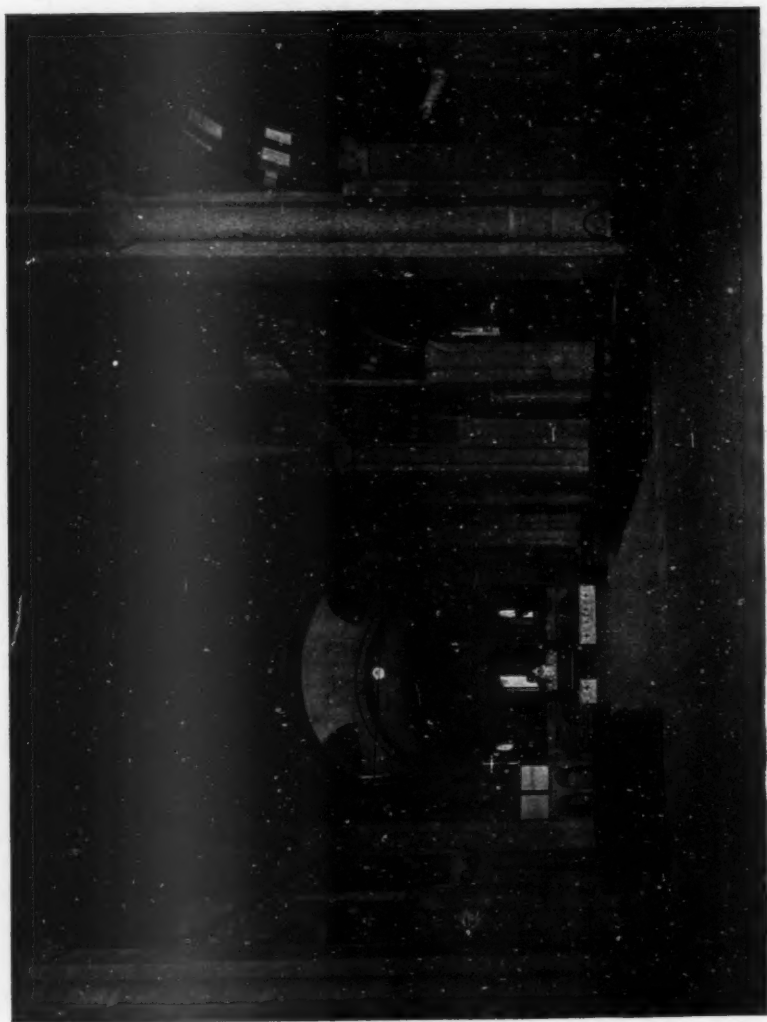
The cupola does not belong to the eleventh-century church, it being the result of a restoration of the roof which took place in the thirteenth century.

Under the cupola rises the high altar, its canopy supported on four porphyry columns. The sanctuary is, according to the custom of Lombard churches, raised above the nave.

As to the age of the different parts of Sant' Ambrogio—if we put aside the tower of the Canonici and the cupola, of which the dates are definitely known—the varying opinions on the subject given by writers, all of whose words may be said to carry weight, is enough to cause dire confusion in the mind of the reader. Roughly speaking, however, these opinions may be divided into two classes. On the one hand are those who maintain that the nave of the church and the atrium date from the ninth century, having been erected during the episcopate of Angilberto II. On the other are those who maintain that the present Basilica dates only from the twelfth century.

Holding a middle course between those two classes comes the opinion of Rivoira, who takes the view of another Italian writer, Cattaneo, with modifications.

The question is one of great importance; whose opinion are we to accept on the subject? There are certain objects of disputed age which are individually interesting, yet which may be set aside and the question left undecided for generations of antiquaries to discuss at leisure, because they are of no general importance. But it is not so with the question of the antiquity of Sant' Ambrogio, for on the answer depends what we are to accept as the true story



[Boggi.]

FIG. 3.—Sant' Ambrogio : Interior, showing Vaulting of Nave.

of the progress of Lombard architecture, an architecture whose influence was not confined to the narrow limits of its native land, but was diffused over many countries, including our own.

Now, if we accept the opinion that the nave and atrium of Sant' Ambrogio date from the ninth century, we must accept with it the belief that Lombard architecture, properly so-called, of which Sant' Ambrogio is a perfect type, sprang into being and reached perfection with a suddenness nothing short of miraculous.

If, on the other hand, we accept the opinion that Sant' Ambrogio is a building of as late a date as the twelfth century, we are confronted by an unaccountable pause in the history of Lombard architecture.

If, rejecting both these opinions, we accept the opinion of Rivoira that the nave and atrium are the work of the eleventh century, we at once get off the horns of the dilemma, and it appears to me that the arguments he brings in support of his opinion (though, as he modestly remarks, the last words have not been said upon the subject) are practically incontrovertible.

He dates the different parts of the building as follows :—Choir, 789-824 ; the Apsidal Chapels, 824-859 ; Basilica, Secolo XI. ; Narthex, Secolo XI. ; Atrium, Secolo XI. ; Campanile of the Canons, 1128-1144 ; Campanile of the Monks, 789-824.

At the time of the foundation of the Benedictine monastery, 789, the central apse was reconstructed with a rectangular space between it and the choir, for the purpose of enlarging the ambulatory to make it suitable for religious functions. At the same time was erected the Campanile of the Monks. Afterwards, during the pontificate of Angilberto II., the two lesser apses were added, 824, and at the same time the nave was rebuilt and the façade reconstructed. Somewhat later the Archbishop Ansperto VI. added the atrium, of which mention is made in his own mortuary inscription.

About the second half of the eleventh century took place a radical transformation of the church from Sant' Ambrogio *à colonne* to Sant' Ambrogio *à volte*, which, however, left undisturbed the three apses and their adherent walls. At the same time was built the narthex with its singular loggia.

Rivoira, whom I have followed in the above history of the different restorations of Sant' Ambrogio, remarks that such transformation was truly the fruit of the entrance of the popular element into the government of the city.

Afterwards, before the end of the eleventh century, the present Atrium and Portico took the place of the ninth-century erection.

In support of his opinion that the nave is not to be attributed to an earlier period than the eleventh century, Rivoira brings two very forcible arguments, one founded on the advanced art displayed in the capitals, the other on the amount of skill and knowledge shown in the vaulting of the church.

"Dove," he asks, "sono gli edifici sacri eretti avanti la fine del secolo X., che presentino cappitelli della foggia di quelle della nostra basilica e figurati in simile guisa? A me non e toccata la ortuna



FIG. 4.—Capital from Portico.

[Brogi.]

di trovarene neppure uno—e così mi è lecito argomentare che le nave di Sant' Ambrogio sorgessero non prima di uell'eta—dove sono parimente innanzi la seconda meta circa del secolo XI., le basiliche di stile lombardo odei suoi derivati, di data certa, le cui navi si coprano per intero di volte a crociera di sesto rialzato tutto in parte cordonnate, e quando non cordonnate, cogli spigoli fortemente accusati, come fa appunto la nostra?"¹

À propos of the ribbed crossing of the portico, he mentions that cross vaulting with diagonal arches and ribs appeared un-

¹ Rivoira: *Le Origine dell' Architettura Romana*.

doubtedly for the first time in San Flaviano of Monte Fiascone (a. 1032), and then was applied in the Cathedral of Aversa, in Sant' Ambrogio of Milan—all fabrics of the eleventh century; but did not appear beyond the Alps until the end of that century; and the Cathedral of Durham, the first stone of which was laid in the year 1093, presents the most ancient dated example.

The vaulting of Sant' Ambrogio, which furnishes such a strong argument against those who maintain that the greater part of the building as it stands belongs to the ninth century, is at the same time—though this sounds paradoxical—the means of furnishing the strongest argument against those who grant the Basilica no higher antiquity than the twelfth century, because of the timidity shown by the architects in dealing with the double question of how to combine sufficient strength and security in the vaulting with admitting sufficient light into the church.

To quote Rivoira again—while in the vaulted buildings of the Lombard style of the end of the eleventh and the beginning of the following century—they opened windows not only in the side walls of the lesser naves and the *matronei* overhead, but also in the wall of the principal nave, adopting for these last the plan of beginning higher up the vaulting of the nave itself; the architect of Sant' Ambrogio, afraid perhaps of compromising the stability of the vaulting of the central nave by raising its walls enough to effect such openings, was compelled to illuminate the lesser naves with windows pierced in the side walls and the *matronei*, trusting the burden of lighting the nave to those of the front wall.

It is nearly, if not quite, as difficult to believe that while lesser churches in insignificant districts had already grappled with and conquered this difficulty, that the architect to whom was entrusted the restoration of a Basilica already famous in the great national centre, should have been overcome by it, as to believe—which the ninth-century theory would compel us to do—in the spontaneous generation of Lombard architecture.

With regard to the atrium, we are confronted with the difficulty of Bishop Angilberto's epitaph, which apparently states that it was built by him in the ninth century. Yet if we accept this reading unreservedly, as referring to the atrium as it at present stands, we are at once flung back on the horns of our previous dilemma, since on examination the atrium has been proved to be of considerably later date than the naves and façade. Cattaneo says, that "whoever mounts to the ceilings of the lateral porticoes of the "atrium, sees at the back of them the continuation of the cornice

"with the little pensile arches of the lower stage of the façade covered by the porticoes themselves. This fact proves indisputably that the latter are of later date. Nor could the interval of time between one and the other construction have been brief, judging by the greater accuracy and progress exhibited by the sculptors of the atrium in comparison with those of the church. One must conclude that not less than half a century separates the one from the other. If, then, the atrium was built shortly after the middle of the ninth century, it follows that the naves and the façade must have belonged either to the beginning of the same century or the end of the eighth."

It would be impossible to quote here all he says on the subject, or even to go fully into his reasons for believing the error to arise from a misreading of the epitaph, but I will quote a few more words of his on the fatal consequences which result from the acceptance of it without reservation. He says, speaking of Lombard architecture: "Having been born in the midst of profound barbarism, it could not expand without great difficulty, and its numerous qualities, especially the organic ones, must have been the fruit of careful but slow observations made in the course of time. For this art to arrive, during the former half of the ninth century, to the height of Sant' Ambrogio, would it not have been necessary for it to have been already vigorous in the eighth century, or at least to have been born in the beginning of the seventh? And if this was the case, what might have grown from all the examples which we have erstwhile seen, if it were not the inexplicable extravagances of a retarded art?"

It seems to me—in view of the mania for restoration which existed at the time—very reasonable to suppose that the actual atrium of Angilberto should have been replaced by another even within the comparatively short space of time, architecturally speaking, of a hundred years; one which Cattaneo suggests was probably very different to the present one, resembling rather the ancient square porticoes with pillars of the primitive Christian basilicas, which extended without interruption right round the courtyard.

The general aspect of the interior of Sant' Ambrogio is of a massive building simple to the verge of severity, and it is only as one's eye gets accustomed to that dim light—which in these early churches shows that their architects had grappled with but not fully conquered the difficulty of vaulting them without interfering with their illumination—that the rich carving of pulpit or capital become apparent (Figs. 4 and 5).

To say the truth, as one looks at the venerable exterior of the building or peers through the dusky light within, Sant' Ambrogio appears much older than it really is ; and it is not until one reins in one's imagination, and goes thoroughly into the question of its actual date, that one realises that its interest lies not in the greatness of its age, not even in the richness of its sculptured



FIG. 5.—Pulpit and Christian Sarcophagus.

[Brogi.]

decorations—which are important enough to deserve an article to themselves—but in its position as a transition church, recalling as it does by its form and decorations early Christian and Eastern architecture, and pointing forward, by the vaulting of its naves, to further developments of architecture, of which we see the results when we stand in the lofty aisles of our own great cathedrals.

H. ELRINGTON.

Notes on Archæology and Kindred Subjects

ROMAN STATUETTES FROM MALTON

SOME little time ago, during excavations at Malton, in Yorkshire, two bronze statuettes were found, which are now in the Municipal Museum at Hull. They are in excellent condition, and are covered with a



fine coating of patina, the statuette of Hercules being rather better in this respect than that of Venus. The statuettes have evidently been attached as ornaments to some object, the left foot of the Venus resting

upon a bronze plug, whilst both of the feet of Hercules are similarly supported. The Venus is $4\frac{1}{2}$ inches in height and weighs 5 oz. The hair is done up in the familiar style of the Classic period, and on the sides of the statuette are the marks of the edges of the mould in which it was cast. The second figure is evidently of Hercules with the skin of the Nemean lion. The figure does not show the marks of a mould, and in other respects bears evidence of rather different workmanship from that of the previously mentioned statuette. It is rather archaic in its character, and not nearly so artistic nor well proportioned as its companion; and the representation of the eyes, hair, &c., is very crude. The skin of the lion hangs over his left shoulder, and is brought through his left arm. The right hand is held up and has a hole bored through it, which has evidently at one time held some object, probably a club, which unfortunately is now missing. The total height of this is $4\frac{1}{2}$ inches and the weight is 5 oz. They are probably of the third century A.D., and were presumably either lost or buried at the time the Roman troops were withdrawn.

T. SHEPPARD, F.S.A.Scot.

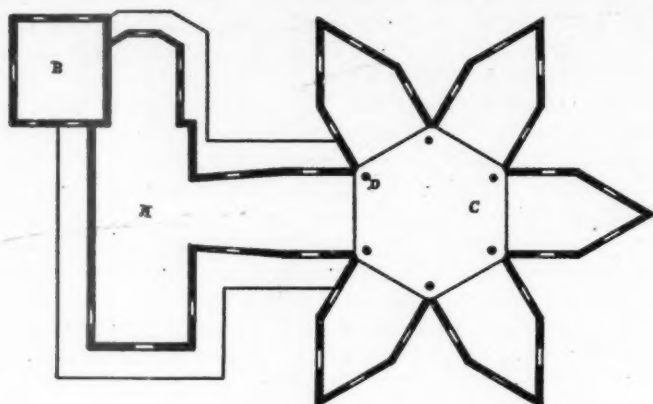
ST. ANNA, ROSENBERG, SILESIA

AMONG the small towns and villages of Silesia, more especially on the sandy plains which lie between the Oder and the Polish frontier, are to be found a number of wooden churches marked by peculiar features, which greatly distinguish them from the timber ecclesiastical edifices of other northern provinces of Europe. The country itself has but little interesting to show which would tempt the average traveller to visit it, so that it is little wonder that Murray and Baedeker almost ignore the district; whilst the *Verzeichnis der Kunstdenkmäler der Provinz Schlesien*, although it contains a notice of almost every building of importance, is, unlike so many similar books published of other parts of Germany, unillustrated, and gives therefore but an inadequate idea of these remarkable buildings. The darkness of their interiors, a consequence of the smallness and fewness of their windows, makes them very difficult to sketch or photograph; and this is the more to be regretted as their elaborate altar-pieces, pulpits, fonts, organs, and other quaint furniture, and the added mystery of the gloom, make up pictures unlike anything to be seen elsewhere. None of these buildings are of any great antiquity, the majority being of the sixteenth and seventeenth centuries, and such architectural detail as they exhibit is of a coarse Renaissance character; but the diversity of forms which they assume, only made practicable by the material in which they are erected, and the fantastic exuberance of their roofs and spires, gives them a picturesqueness impossible in brick or stone buildings.

The little Catholic town of Rosenberg, lying to the north-east of

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Oppeln, containing some three or four thousand inhabitants, still boasts of five churches, all of which, with the exception of the parish church, are of timber. These four wooden churches are the two daughter-



Pilgrimage Church of S. Anna, Rosenberg.

churches, or chapels of ease, of Corpus Christi and Alt-Rosenberg, built at the end of the seventeenth century; and the two pilgrimage churches of St. Rochus, built early in the eighteenth century, and St. Anna, the oldest part of which was erected in 1518, with a considerable addition

built in 1668. This last-mentioned church, as showing many of the typical characteristics of these Silesian churches in the original structure, and so remarkable a divergence from them and from almost all other examples of church-planning in the later addition, is worth a somewhat detailed description.

On the accompanying plan the original church is marked A with its sacristy B, and the extraordinarily planned later addition C. The original church consists of a simple nave and chancel, which, with the sacristy, are built of timber logs roughly dovetailed together at the angles and covered on the outside with shingles. The lower parts of the walls are, as is almost invariably the case in these buildings, surrounded by widely projecting verandahs, which look as if meant to form a shelter from the sun, but which are required in this snow-swept country as a protection to the outer walls from the driving storms which blow across the Polish plains. The shingle-covered high-pitched roofs with their projecting eaves are so constructed with the same object, although but little of the great space which they contain is included within the church, everything being done to keep that as snug as possible. Over the nave roof rise two "dachreitern," the western one for the ordinary bells, which are generally elsewhere placed in a detached tower, and the eastern one for the Sancte bell. The altar of this earlier church is surmounted by a magnificently carved tryptich in the late Gothic style, unfortunately now painted over, which seems to be contemporary with the building.

This old pilgrimage church of St. Anna, although it was maintained and perhaps built at the expense of the State, seems to have been under the control of a convent of Canons Regular of the Augustinian order of St. John Lateran, which perhaps accounts for the patriarchal cross which appears over the western spire, and was in 1668 in the charge of one of their number, the Rev. Andreas Pechenius. He seems to have been a very popular preacher, and he found, according to the *Visitations-Protokoll von 1679*, the church was too small to hold the congregations which came out from Rosenberg to hear him; and he also showed himself to have been a very ingenious and original architect, if he may be credited with the design for extending the church and providing the extra space required. He did not destroy the old building, but he made a great addition to it on the south side, which gave him not only the increased accommodation, but enabled him to add considerably to the number of altars. The nature of the materials at his disposal prevented him from building a great hall, so he formed a number of apsidal chapels radiating from a central space, and by placing his pulpit at the point D he was enabled to command a congregation both in the new and old churches. Tradition, however, says that it was pure sentiment and not ingenuity which inspired the good father's plan; and that the five

chapels were intended to typify the petals, and the nave the stalk of the rose, which appeared upon the arms of the town of Rosenberg. But whether it was sentiment or skill which suggested the plan, the result, as can be seen from our view, was as picturesque as it was original.

J. TAVENOR-PERRY.

INLAID PAVEMENT, S. REMI, REIMS

DECORATION formed by filling in with some plastic material lines or patterns cut into another, so as to produce a contrast of colours, is of undoubted antiquity, although but few examples remain of its application to architecture in classic times; but the fact that it is to be found among the memorials of the Roman catacombs, and its use in Byzantine buildings, suggest its early origin. The form in which it most commonly appears is in incised lines, letters, and ornaments sunk but slightly into marble or stone, and filled in with a mastic composed of plaster and some colouring material, generally black or red. Salzenberg, in his *Altchristliche bandenkünste von Constantinopel*, gives a frieze of palm leaves formed in black cement in Sta. Sophia; and Millet, in his *Monastère de Daphni*, gives a number of similar examples of perhaps later date from Mistra and Daphni in Greece. In St. Mark's at Venice it is freely used on the cornices and the abaci and dosserets of the capitals; and among the most beautiful examples may be mentioned the old cancelli of St. Ciriaco at Ancona, which are decorated with the figures of men and angels, and various animals outlined in black mastic and having the backgrounds filled up in the same way. Perhaps the best known example of the application of this work to external decoration is found in the west front of San Michele, Lucca, some details of which appear in a plate of Ruskin's *Seven Lamps*. In this country it is not so frequently met with, but it is found in the pavement of the choir at Canterbury, and at St. Mary, York, and Peterborough Cathedral in the architectural details; and Cutts in his *Sepulchral Slabs* figures an Early English tomb from Atterbury, Notts, inlaid with a floral cross.

In French mediæval architecture it was very largely employed, and carried to a great degree of perfection. Perhaps the most complete examples of its application are to be found in the cathedrals of Lyons and Vienne, where it is profusely used in friezes and on mouldings; but its adaptation to the decoration of pavements was perhaps the most widely spread, and fragments full of infinite detail are to be found in many French churches and cathedrals. The material used to fill up the recesses was usually a mastic composed of plaster and the oxides of iron or manganese, for the red or black tints, in the proportions roughly of two to one. But hard as this mastic becomes, it has not the necessary durability for pavements, and we find, early in mediæval times, lead

was introduced in its place. One of the best examples of this treatment is to be found in the Abbey Church of S. Remi at Reims, in a pavement removed from the church of St. Nicaise on its destruction under the Empire, the greater part of which was relaid in a somewhat hap-hazard fashion in one of the apsidal chapels, that immediately to the south



From a Pavement in S. Remi, Reims.

of the Lady Chapel, in S. Remi. The subjects of the pavement are scenes from Old Testament history arranged in squares, measuring two feet on each side, placed diagonally, of which some forty-eight remain. The drawing we give of one of the squares, made in 1867, which does not appear to have been published before, shows the manner in which this decoration is treated.

J. TAVENOR-PERRY.

ALTAR-TABLE, MARTINHOE

THE Rev. R. W. Oldham kindly sends us a print of a remarkable and exceptional altar-table now in the vestry of Martinhoe, North Devon, of which church he is rector. Experts in furniture who have examined



Tudor Altar-Table in Martinhoe Church.

this good print differ as to whether this table is Elizabethan or Jacobean ; for our own part we are inclined, from the treatment of the legs and the effective character of the carving, to assign it to a quite early Elizabethan date.

Notices of New Books

"SURVEY OF THE LANDS OF WILLIAM, FIRST EARL OF PEMBROKE," transcribed with an Introduction by CHARLES R. STRATON, F.R.C.S. (Privately printed for the Roxburghe Club, 2 vols., pp. xcix—624, 13 plates and numerous text illustrations.)

Through the courtesy of the Earl of Pembroke and Montgomery, *The Reliquary* has received these two handsome quarto volumes, of which a very limited edition have been printed for private circulation. Having a fair general knowledge of all that has been printed in England relative to manors and manorial customs, down to the last comprehensive handbook issued by Mr. Nathaniel J. Hone in 1906, and having a close acquaintanceship, at first hand, during many years with actual manor court-rolls and surveys, I have no hesitation whatever in saying that this work is the most important contribution made to the subject for upwards of a hundred years.

Some four or five years ago, as the Earl of Pembroke and Montgomery tells us in his Preface, the discovery was made, whilst clearing the gallery of the Riding School of Wilton of an accumulation of lumber, of a wooden box, which was found to contain three old vellum rolls. These rolls, on examination, proved to be a complete survey, made in early Elizabethan days, of the lands of William, first Earl of Pembroke of the present creation, with the exception of his considerable property in Wales. These rolls are in excellent condition, and contain a detailed extent or survey of about forty manors belonging to the Earl in the counties of Wilts, Somerset, Dorset, Devon, and Hants. This great and valuable area of lands came to the Earl partly through descent, but more especially through gift or purchase from the Crown of the freeholds of dissolved monasteries (particularly those of Wilton and Shaftesbury), and partly also through his marriages with those well-endowed ladies, Anne Parr and Anne Compton. The present Earl of Pembroke has, fortunately, as his neighbour and friend at Wilton, Mr. C. R. Straton, to whom the examination of these rolls was entrusted, and who has not only transcribed them in extended Latin with obvious faithfulness, but has also written an able and thorough Introduction, wherein he proves himself to be no mean scholar and to have a full grasp of the intricate questions of the varying land tenure of the times, of the

varying administrative courts, and of the much diversified customs and services of manorial holdings. The original surveys, with the accompanying introduction, throw much clear light on almost every branch of the social and economic life of these widespread south-western agricultural districts in the middle period of the sixteenth century.

Mr. Straton, in the first place, gives a much more interesting and complete abstract of the life of William Herbert, a remarkable and prominent man of his days, than anything that has yet appeared. William Herbert, created Earl of Pembroke in 1551, "was descended from William Harbert that was Earle of Pembroke (1468) in King Edward the Fourth's tyme." His grandfather forfeited the earldom in 1469, and was beheaded. The young Herbert became attached to the Court of Henry VIII. as an Esquire of the Body, and his advancement was rapid. In 1534 he married Anne Parr, daughter of Sir Thomas Parr of Kendal. In 1542, William and Anne received life grant of the lands in Wilts which had belonged to the dissolved abbey of Wilton, and in 1543, on the marriage of the king with Katherine Parr, his wife's sister, William was knighted and the Wilts estates re-granted in perpetuity. Many honours in Wales and elsewhere were conferred on him, and on Henry VIII.'s death, in 1547, Sir William Herbert was one of the executors of his will, and became a guardian and joint-governor of Edward VI.

He was installed a Knight of the Garter in 1548, was Master of the Horse from 1548 to 1552, and was appointed Lord President of the Marches in Wales in 1549, with a pension of 500 marks. Sir William Herbert raised a thousand men on his Welsh estates, taking a prominent part in suppressing the rebellion of the labourers in 1549. Eventually, in reward for his services to the boy-king, he was created Baron Herbert of Cardiff, on 10th October 1551, and Earl of Pembroke on the following day. The Earl was chief mourner at the funeral of Edward VI., but speedily adapted himself to the changed policy of Queen Mary's reign. On Mary's engagement the Earl hastened to Southampton to meet Philip and escort him to Winchester, at the head of two hundred mounted gentlemen clad in black velvet and wearing heavy chains of gold. Though on one occasion placed under arrest at Windsor, the Earl was equally successful in winning the confidence of Queen Elizabeth. At the time of his death, in March 1570, he was General of the Forces; he was buried in great state on 18th April, at old St. Paul's.

It was in 1563 that the Earl decided to draw up a full Extent of his English property, and appointed Charles Vaughan and Robert Grove to be his Commissioners for this purpose; they did not, however, begin their work till the close of 1566, and their labours were finished in June 1567, although it underwent a partial revision in 1573. The survey covers 122 membranes of vellum, sewn into three large rolls;

at the beginning of each roll a pen-and-ink drawing of much interest and merit is affixed. It shows in each case the Earl seated in a high-backed chair wearing a fur-trimmed gown. His Commissioners stand before him cap in hand, one holding a roll, and the other receiving the commission. Behind the Earl stands his youthful son Henry, Lord Herbert, in exaggeratedly wide trunk hose. Lying at his feet is a long-haired small dog, which appears to be somewhat of a mongrel. It is of this dog that old Aubrey writes: "This William, the founder of the family, had a little cur-dog, which loved him, and the Earl loved the dog. When the Earl died the dog would not go from his master's dead body, but pined away and died under his hearse." In addition to this frontispiece to each roll, there are well drawn prospects, of a bird's-eye view type, of the towns of Wilton and Paignton, both

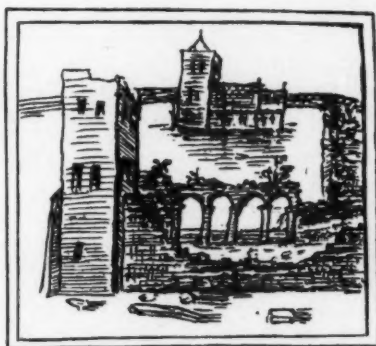


FIG. 1.—Ruins of Shaftesbury Abbey.

of which are full of interesting details. Another valuable view is that of Wilton House as originally built by the Earl of Pembroke. The smaller sketches, of a somewhat rough character, throughout these rolls are also of great value and interest to the topographer or parochial historian; they include views of the Castle of Wardour, of the ruins of Shaftesbury Abbey, of a number of manor houses, and of almost all the churches.

The drawing of the then considerable remains of the ruined Abbey of Shaftesbury, once a house of so much distinction and importance, with the parish church in the background, is of particular interest, for there is at the present time hardly one stone left upon another of this once vast pile, which was formerly a place of great resort for pilgrims, and one of the most richly endowed religious houses in England.

The drawing of Stoke Trister Manor House in East Somersetshire is a characteristic one, which illustrates, after an interesting fashion, the

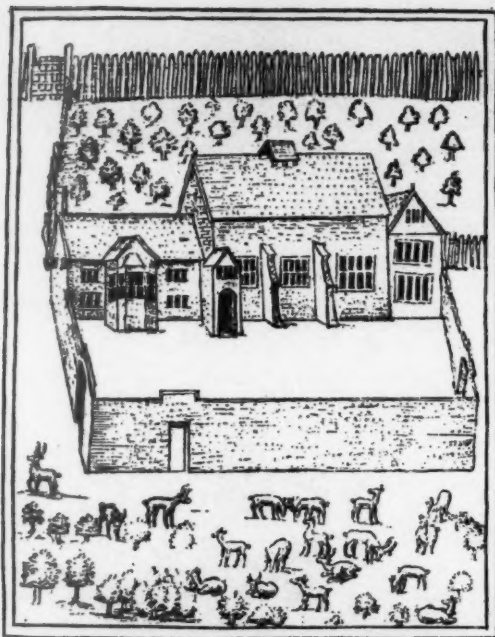


FIG. 2.—Manor House, Stoke Trister.

usual arrangement of the curtilage or enclosures around the larger country houses. It will be noticed that in front of the mansion is a considerable space enclosed within a high wall. Here would be the probably paved "lay-out" with its formal paths, grass plots, and narrow garden beds; at the back, within high palings, is the orchard. Outside these enclosures is the park, well stocked with deer.

The pictures of the churches follow no conventional treatment, such as was not unusually the case in less careful surveys of this and later periods, but each fabric is clearly depicted, however rudely, from the actual building. The church of Chilmark is one of the few that is graced with a spire.

In the Introduction, wherein, as has



FIG. 3.—Chilmark Church.

been previously stated, there is the fullest and most careful description of the manorial services and general customs of the day, there is not a single page which is not of interest and value, and which does not testify to the rare industry of the writer. These pages lend themselves readily to quotation; it must suffice to give a single example:—

"The Customs of Great Wishford and Barford St. Martin were from time to time the subject of presentment to this court (the Forest court of Groveley), and the claims of the suitors to estovers and common rights of pasture and pannage were declared. For these they made acknowledgement by the payment of woodhens to the keepers. They also went on Whit-Tuesday to the Cathedral of Salisbury 'in a dance,' carrying boughs which they reverently laid on the altar, and at the same time paid their Pentecostals or Smokefarthings. About a hundred years ago the Cathedral procession was given up and the dance transferred to the Rectory at Wishford. Besides their estovers and their right to gather snapping wood, the inhabitants claimed the privilege of felling and bringing away on a cart 'drawn by men's strength' one load of young oak trees with which they decorated the village church and their own houses. Whatever may have been their origin, the Bough-day customs, which in the reign of Elizabeth were celebrated on 'Holy Thursday,' were transferred at the Restoration to May 29 or Oak-apple Day, and are so observed still. A load of young oak trees could be of no service as fire-wood, but it must have been necessary in an age when the villagers took their flocks to the hill grazing and repaired their summer shealings as soon as their crops in the valley were sown. This practice persisted in Scotland and Norway until recent times. The procession, religious ceremony, and dance were probably Christianised forms of rites once in use at that season of the year."

J. CHARLES COX.

"STAINED GLASS TOURS IN ENGLAND," by CHARLES HITCHCOCK SHERRILL (John Lane, pp. xvi-254, plates 16, maps 5; price 7s. 6d. net). No one can say that a considerable measure of literary and artistic justice has not been done to English stained or painted glass. Winston's *Hints on Glass Painting*, 2nd edition, 1867, and Westlake's *History of Design in Painted Glass*, 4 vols., 1891-4, are the standard works on the subject, whilst Mr. Lewis F. Day, to whom this book is dedicated, has made valuable contributions to our further knowledge in more recent years. Ample room has, however, been left for the description of English tours undertaken by Mr. Sherrill when studying our old stained glass, and he has already shown himself an appreciative and intelligent observer of this artistic and invaluable craft by the keenness of his recent writing on like tours undertaken in France. He divides his tours in search of beautiful old glass into the three misnamed but apparently ineradicable headings of Early English, Decorated, and Perpendicular, and to these he adds Renaissance, more usually styled, where glass is concerned, Cinque Cento. His examples are chiefly to be found in great cathedral or collegiate churches and in a few parish churches, but he also includes secular instances such as are to be found in the Guildhall of Coventry, in an ancient hostel of Guildford, and in the fine old house of Knole.

The Early English tour includes the four cathedral churches of Salisbury, Canterbury, Lincoln, and York; the Decorated takes the wider field of York, Norbury, Shrewsbury, Ludlow, Hereford, Tewkesbury, Deerhurst, Bristol, Wells, Exeter, Dorchester, and Oxford; the Perpendicular tour embraces Oxford, Fairford, Cirencester, Gloucester, Great and Little Malvern, Roos, Warwick, Coventry, York, Salisbury, Winchester, and St. Neot; whilst Renaissance comprises London, Cambridge, Lichfield, Guildford, Gattton, and Knole. On all these fine examples of their respective periods Mr. Sherrill chats pleasantly and with keen appreciative knowledge, with the result that he makes a book which is distinctly desirable for

the use of intelligent Americans (to which race Mr. Sherrill belongs), and by no means to be despised by English ecclesiologists or glass students. For the most part, his descriptions of the buildings in which the glass is set, as well as of the glass itself, are carefully done, but his occasional blunders seem to point to hasty visits. Thus at the well-known beautiful but retired Derbyshire church of Norbury, he states that "around the walls (of the chancel) runs mellow wood panelling, set off by carved stalls of great beauty"; but there is no particular merit about the stallwork, and the walls are arcaded in stone and not in wood.

The disappointing thing about the book is its strange and continuous series of omissions. Thus when in Derbyshire he might surely have found time to look up other excellent old glass which he could have found, in limited quantities, at the churches of Hault Hucknall, Staveley, Sutton-in-the-Dale, Egginton, and pre-eminently at Morley church, where much invaluable late glass of the highest interest was rescued from Dale Abbey. The good glass remaining in Haddon Chapel ought also to have attracted his attention. There are, too, at least half-a-dozen other English counties which contain far more interesting old glass than the midland shire first mentioned. One really bad omission must be particularised, namely, the invaluable example of beautiful thirteenth-century glass, with four medallion pictures, in the east window of Rivenhall church, Essex; it was imported from Normandy about 1860. In the same church is other good later glass. Would it surprise Mr. Sherrill to learn that, as we write, we have before us a carefully drawn-up manuscript list of upwards of 450 English churches which contain interesting portions of old glass, not including merely small fragments?

"MEMORIALS OF OLD MIDDLESEX," edited by J. TAVENOR-PERRY (Bemrose & Sons, pp. xii-301, plates 28, text illustrations 45; price 15s.). We are inclined to assign the first place in this attractive series of memorial volumes, which naturally differ somewhat in merit, to this volume on Middlesex, and this for two main reasons. In the first place, a good deal of work both in letterpress and drawings which is quite original and which demanded expression; and in the second place, it is brightened throughout by the elegant (a good proper word, which it is a shame to abandon as vulgar) text illustrations of the editor, and this in addition to various admirable photographic plates, notably those from the camera of Mr. Aymer Vallance. Mr. Tavenor-Perry, the editor, supplies the initial and ultimate chapters; the former, in accordance with the general scheme of these volumes, being a general survey of the county, and the latter a delightful, well-written, and picturesquely illustrated essay entitled "The Pilgrimage of the Brent." He has also written a distinctly good "Story of Chelsea."

Mr. Tavenor-Perry is to be congratulated on having gathered round him a goodly array of contributors. Not only for reasons of rank, but on account of the intrinsic merit of the article on a somewhat hackneyed subject, the essay of the Earl of Ilchester, with plan and four good photographs, on "Holland House," deserves first mention. Other articles, all from capable pens, are those of the "Battlefields of Middlesex," "Fulham Palace and the Bishops of London," "Harrow-on-the-Hill," and "Riverside Haunts of Poets and Painters." Mr. R. Phené Spiers treats, with his usual ability, the evergreen subject of "Chiswick House."

The Rev. Dr. Cox, who writes a liberal third of the whole volume, gives an entertaining account of "The Monastery" and "House of Syon," and a long general paper on "The Parks and Historic Houses of the County," including the almost fabulous narrative of the rapid rise and equally rapid fall and disappearance of the marvellously sumptuous Palace of Canons, in the parish of Whitchurch, erected by the Duke of Chandos early in the eighteenth century. But Dr. Cox's best, and wholly original, article is the one on all the ancient churches yet remaining in Middlesex, which covers some seventy pages. They have never before been treated in this comprehensive fashion. Many an intelligent resident in Greater London will be surprised to find what a wealth of ecclesiastical interest lies close

at hand. Dr. Cox states, in some general introductory remarks, that when Mr. Spurling wrote his little book in 1849 entitled *Church Walks in Middlesex*, he specified by name the churches which were in "a disgraceful state of neglect and dilapidation." He adds, "No one at the present time could possibly make a like remark. In every case save one, the Middlesex churches are now in good order and decently equipped for public worship. The exception, a fast-locked, most slovenly kept church, is a particularly sad instance, for which the parishioners are in no sense responsible. Not so long ago it was in admirable order, and always open. It is one of the unhappy cases of the sale of an advowson." The name of the church is not given, but those who have a general knowledge of Middlesex will at once recognise that it can only apply to Harmondsworth.

Nor must one other article escape brief but particular mention. We refer to Mr. Aymer Vallance's essay on "Roods, Screens, and Lofts in Middlesex." No one can again say, as has been often set forth, that this small county is destitute of interesting old screen work. Beautiful plates are given of the fine parclose carving at South Mimms, and of the remains of screen-work at Harefield and Cowley; in the last case there is some remarkable arcading in the roof-timbers above the site of the rood screen. At Hayes there are considerable survivals of two separate screens. The churches of Bedfont, Enfield, Finchley, Ruislip, and Tottenham still possess their rood-loft stories.

"THE ARTS CONNECTED WITH BUILDING," edited by T. RAFFLES DAVIDSON (B. T. Batsford, pp. xvi-224, illustrations 105; price 5s. net). A great deal of excellent, useful, and interesting material is collected together within these pages. The book comprises a series of lectures on craftsmanship and design delivered at Carpenters' Hall, London Wall, by men eminent in their profession. The purpose of these lectures was neither antiquarian nor literary, nevertheless they are valuable, notwithstanding their brevity, in both these senses. Their institution and publication by the Carpenters' Company aim at stimulating the ambition of craftsmen towards a high ideal of attainment. It is also hoped that they will do something towards encouraging the belief in a discerning public as to the possibilities of modern craftsmanship. As is well said by the editor—"Beautiful brickwork, plaster, woodwork, and metalwork ought to be within the reach of thousands who have now to be content with characterless, commonplace, mechanical productions."

We cannot do more in these pages than point out the genuine value of this series of essays, and enumerate their titles and authors. The first three of the lectures, "Reason in Building," were delivered by Mr. R. Weir Schultz; "Woodwork," by Mr. E. Guy Dawber; "Influence of Material in Design on Woodwork," by F. W. Troup; "The Influence of Tools in Design," by A. Romney Green; "Ideas in Things," by C. F. A. Voysey; "Ideas in Building, False and True," by M. H. Baillie Scott; "House and Church Furniture," by Charles Spooner; "Decorative Plasterwork," by Laurence A. Turner; "External Leadwork," by F. W. Troup; and "Decorative Ironwork," by J. Starkie Gardner.

The illustrations supply not only beautiful examples of the best ancient art, but also a sufficiency of pictures of the work of such men as Messrs. E. S. Pride, E. W. Grinson, W. Curtis Green, F. W. Troup, Sidney H. Barnsley, and Professor Lethaby to emphasise the fact that a genuine revival of good work is an established fact.

"MYSORE AND COORG FROM THE INSCRIPTIONS," by B. LEWIS RICE, C.I.E. (Archibald Constable & Co., pp. xx-237, illustrations 15, and map; price 12s. 6d. net). Mr. Lewis Rice has done noble work for the Government as the historian and expounder of that grand and varied district of India, full of interesting racial characteristics, known as Mysore and Coorg, for upwards of thirty years. His work in this direction began with a Gazetteer in these volumes so long ago as 1877.

Up to now Mr. Rice has done far more than any one else to open up their chronicles for the last five centuries, but hitherto the earlier periods have been a blank. To supply this want a careful examination has been made of the ancient inscriptions that are to be met with in all parts. These inscriptions, on either stone or metal, record for the most part the erection of temples or other public structures, the endowments with lands or gifts of Brahmans, or the commemoration of deeds of heroism. But blended with these are various details invaluable for historical purposes. The inscriptions on stone were engraved on natural rocks, on prepared slabs or pillars, or on the walls of temples or the gateways of forts and other buildings. Those on metal are for the most part on copper plates of convenient size, strung together on metal rings; being portable, these can be readily secreted, and have thus often survived when the inscriptions on stone have been destroyed. The collection of copies of these inscriptions, and the combining their historical contents into a consecutive narrative, has been Mr. Rice's task for many years. Since 1886 twelve volumes of the *Epigraphia Carnatica* have been printed at the Mysore Government Press at Bangalore. The present volume forms a compendium of the result of all this labour.

It is not possible to exaggerate the archaeological and historical importance of these researches of absolute authenticity. The story of Mysore and Coorg has now been actually traced back, without a break of any importance, to the third century B.C. In these highly interesting and informing pages, not only are the succession of the diverse ruling dynasties traced for some twenty-two centuries, as well as the rulers of minor states, but chapters are set forth on the features of administration, on manners and customs, and also on art, literature, and religion.

"VISITOR'S GUIDE TO WESTMINSTER ABBEY," by FRANCIS BOND (Henry Frowde, pp. 93, plates 32, plans 12; price 1s. net). We should be afraid to say how many guides or short accounts of Westminster Abbey we have had occasion to notice during the last quarter of a century, they certainly number at least a score. Mr. Bond's name is a sufficient certificate of genuine and thorough work. This little book is certainly better than any other we have seen issued at so modest a price; with its wealth of illustration and detailed description it could not possibly have been produced for the money, had it not in the main consisted of the seventeenth and part of the eighteenth chapters of the writer's larger work on Westminster Abbey. It is handy for the pocket, and we should strongly advise any one visiting the Abbey to arm himself with a copy. The book has a good stiff cover, and will therefore last much longer than the generality of cheap guides.

"THE ORIGIN OF KINGSTON-UPON-HULL," by J. TRAVIS-COOK (A. Brown & Sons, pp. 68, price 2s. net). Mr. Travis-Cook has already done good work as an East Riding antiquary. In this small book he writes learnedly and with a good deal of originality as to the history of the busy port of Hull prior to the period of its purchase by King Edward, the date at which most of the printed local history has hitherto begun. In the last section some interesting "Glimpses of Mediæval Hull" are set forth. Among curious incidents of the Elizabethan period is the licensing of one Richard Marshall to be a brewer of ale because of his "poverty, age, imbecility, and sickness"—afflictions, as the writer remarks, sad enough in themselves but scarcely qualifications for the trade of a brewer. Excessive ale-drinking and consequent "dronckeness" often gave rise to grievous remonstrance; in 1574 the local bench declared that many abominable and detestable sins and other enormities and offences abounded in the town by reason of the great number of ale-houses, the unreasonable and excessive strong ale then brewed, and the continual and disordinate repair of the people to those lewd houses.

"FOLK-LORE AND FOLK STORIES OF WALES," by MARIE TREVELYAN (Elliot Stock, xii-350; price 10s. 6d. net). This substantial volume deals after an interesting

fashion with the general folk-lore of Wales, though it is chiefly concerned with Glamorgan and the immediately surrounding districts. Mr. Sidney Hartland, F.S.A., who is a well-known authority on such subjects, writes a brief Introduction, in which he commends the book as "a work which fills many a gap of the previous record, and helps us materially to an insight into the mind of bygone generations." Throughout the volume folk-lore which has already been placed on record has, as a rule, been avoided, and merely referred to incidentally by way of illustration. Nevertheless the tiresome thing that is always met with in such volumes as these—tiresome at least to all but the most ardent of folk-lorists—is the fact that not a few of the ceremonies and superstitions, as well as the tales, set forth in these pages are not only common to other parts of the kingdom, but even to Europe at large. We only wish that we could persuade every writer on folk-lore to agree to ignore such everyday matters as the superstitions pertaining to cuckoos, robins, and wrens, and to be content to refer to their existence in the particular district under discussion in a couple of lines. Barring, however, such repetitions as these, the volume strikes us as one of exceptional general interest. On the very first page we are told that nine plunges in the sea in one morning are good for nervous people; that if anybody begins in childhood taking a dose of sea-water immediately upon getting out of bed, he will live to attain great age; that a bunch of seaweed kept hanging in the back kitchen scares away evil spirits; that if a man spits to windward before he has passed Lundy Isle he will have trouble; that if the ship's cat wipes its face often with his paw, disaster is ahead; that if the same animal turns its back to the captain, to the galley fire, or to the cabin stove, the ship is likely to strike a rock or be stranded; but if it scratches the mast with its claws, "nothing in the world can save the crew, for all hands are bound to go down." The reflection which naturally occurs on reading these latter omens is that it must be far wiser to go to sea without a cat. The following is an example of one of the shorter stories:—

"Old Welsh sailors in the early part of the nineteenth century were fond of telling the following yarn: The devil made a three-masted ship from wood cut in the Underworld. It smelt so strongly of sulphur that it was a pest to the coast of Wales. In this ship the devil placed the souls of people who died in a very sinful condition. Whenever a fresh cargo of souls was taken on board the devil was extravagantly delighted. St. David, according to some sailors, St. Donat as others alleged, became greatly enraged, and pierced the hull with a spear. At that moment the devil was counting the souls on board, and only barely escaped by swimming. The ship was wrecked, and a giant on the coast of Gower, South Wales, made a toothpick of the mast and a handkerchief of the mainsail."

"ODD TIT-BITS FROM TICHBORNE OLD CHURCH BOOKS," by Rev. E. J. WATSON WILLIAMS (Elliot Stock, pp. x-92, illustrations 3; price 2s. net). We were afraid from the vulgarity of this alliterative title that the contents of this little book would be poor, and on reading it our anticipations were more than realised. The old church of Tichborne, situated in a beautiful retired part of Hampshire, is fairly well known to ecclesiologists, as it possesses an unusual number of exceptional points of interest from Saxon days downwards. The short account of the church in the Preface misses out any mention of the most salient features. The exceedingly flippant and would-be jocular pages are concerned with a book of Churchwardens Accounts beginning at the late date of 1698, and a Register Book of about the same period. It is hoped, in the Preface, that the reader will receive "instruction and amusement." The attempts at amusement are particularly trivial, and entirely out of place. One instance may suffice as an example of the author's wit, and there are others yet more silly; commenting on the obsolete service "for the happy arrival of his Majesty King William on 5th of November," the following comment is added: "This King William, by the way, was not William the Conqueror, but William III." Genuine instruction is altogether absent from these

few pages. The writer blunders over the most ordinary matters right through, and frankly acknowledges his inability to explain the meaning of such terms as "Marshall money," "pentecost money," and even of ordinary expressions like "brief" and "presentment." This is too bad, for a single day's reading in a decent library would have sufficed to enlighten him. The only matter of any value in this childish book is the expenditure connected with the building of the tower (a very good one for its date) in 1702-4. The Registers are peculiar, and of distinct worth in one particular. At the end is a list of births and burials of the Tichborne family from 1779 to 1833, certified by the Roman Catholic chaplain; but the sapient writer "declines to furnish the curious public with information about this ancient family."

"BLACK TOURNAI FONTS IN ENGLAND," by CECIL H. EDEN (Elliot Stock, 4to, pp. 32; 23 photographic illustrations; price 5s. net.). Ecclesiologists are beginning to be well acquainted with the group of seven late Norman fonts imported to England from Tournai in Belgium. They are of a peculiar blue-black marble which is only to be found in quarries on the banks of the river Scheldt. There can be little doubt that they were carved by local masons, and sent over to England, as there are a variety of instances of fonts of a like material and carved after a similar fashion in churches of Belgium and France. To Dean Kitchen belongs the credit of establishing the birthplace of these fonts, which he proved in a paper read before the British Archaeological Association at their Winchester meeting in 1893. Mr. J. Romilly Allen was entirely in accord with Dean Kitchen's views as to the material of these fonts; he wrote at length about the four Hampshire examples in the second volume of the *Victoria History of that county*, which was published in 1903. Nevertheless, by a strange and unusual piece of careless editing, he allowed a lady contributor to write an article on the font of St. Mary Bourne, in vol. xii. of *The Reliquary and Illustrated Archaeologist*, in 1906, wherein it is stated that the material is not known, as experts differed whether it was Purbeck marble, basalt, or merely slate! Several of these fonts have been previously illustrated and described, but they have never before been all brought together in a single illustrated book. In accomplishing this, Mr. Eden has done a good work which can scarcely fail to be welcomed by archaeologists; moreover the illustrations from Mr. Eden's own camera are undoubtedly the best that have yet appeared. These seven Tournai fonts, which are all of the second half of the twelfth century, are to be found at Winchester Cathedral; as St. Michael's, Southampton; at East Meon and St. Mary Bourne, village churches of Hampshire; at Lincoln Cathedral and Thornton Curtis, in Lincolnshire; and at St. Peter's, Ipswich. Although of the same material and of like general construction with square, four-faced bowls, the symbolism of the sculptures are different on all the examples, and are well worth the attention and particular description bestowed on them by Mr. Eden. On the south and west sides of the Winchester fonts incidents in the legendary life of St. Nicholas are graphically portrayed; the other sides bear pairs of doves with bunches of grapes, and doves and a salamander. The sculptures on the Southampton example are of more rudely executed beasts, three of which, it is supposed, represent evangelistic emblems. At East Meon the bowl carries on two sides a series of Norman arcades, with a narrow frieze of animals above them, whilst on the other sides are strange representations of the creation of Adam and Eve, and their expulsion from Eden. The font of St. Mary Bourne, which is the largest of the series, has Norman arcading on two sides, and vines with bunches of grapes on the others. On all the sides of the Lincoln font are curious beasts. The Thornton Curtis font is in the worst preservation of the series; it resembles Lincoln in having beasts or animals throughout. The carving of the example at St. Peter's, Ipswich, is similar on all four sides, "being fearsome beasts with long claws like birds, and with tails twisted round underneath their bodies in a curious fashion, with the end resting on their backs." If there is a fault in this excellent and

desirable volume it consists in the omission of any drawing (but we suppose it is almost impossible to photograph it) of the upper surface of the basin of the font of St. Mary Bourne. The design is one of singular beauty, chiefly of conventional foliage, but in two opposite angles are a pair of doves drinking out of a cup. A good drawing of this was given on p. 280 of vol. xii. of *The Reliquary*.

"THE STONE AGE IN NORTH BRITAIN AND IRELAND," by the Rev. Frederick Smith. With an introduction by Augustus H. Keane, LL.D., F.R.G.S., pp. i-xxiv, 1-377. (London: Blackie & Son; price 16s. net.) After carefully reading this volume we are bound to say that it is the most entirely unsatisfactory performance we have seen for many a long day. The author obviously wishes his book to be considered a contribution to scientific literature, yet it lacks every element we look for in a scientific work. We have taken considerable pains to discover some part which we could praise, but we have found none.

It is an unthankful task, in a way, to review a work of this character, because the reviewer's words of censure must have a tendency to monotony, and because he can have but little pleasure in vanquishing a combatant so feeble and ill-equipped for the fray.

We must say, at the outset, that we have very grave doubts as to the author's power of distinguishing what is and what is not an implement. We doubt whether he has any clear conception of the grounds upon which archaeologists decide what forms are due to natural agencies and what are due to human forces. Judging from the illustrations (which unfortunately are from drawings and not from photographs), it is obvious that the author has included in his book a few, a small proportion, of ordinary palaeolithic forms, but the vast majority are such naturally shaped stones as can be found in practically unlimited numbers in any gravel-pit and in any sea-beach. Indeed, the author assures us that his "implements" have been found in well-nigh every conceivable place. He writes: "They occur in all Pleistocene deposits which I have had opportunity to examine; they occur conspicuously in certain of the boulder-clays. They occur in the soils, but not everywhere; they are found among the stones of the brook, in the pebble-beds of river-courses, and upon the sea-shores."

In the prospectus which announced the publication of this illuminating book we were told that "This work opens a new and fascinating chapter in the history of early man in these islands. . . . The book . . . marks a distinct advance in the history of early man." We suppose the publishers know their own business best, but we venture to think that the public will not share the view that these wild, random, reckless statements are fascinating.

We have already complained of the unscientific character of the book. This is clearly brought out in the want of any sense of proportion in the mind of the author when describing the forms of stones. What could be more foolish, childish, senseless than the following:—

"We now arrive at specimens which may be described as artistic, or fantastic, or æsthetic, as we choose. There is certainly a touch of the artistic, and perhaps the foundation of our mathematics is here also. . . . Figs. 110 and 111 are a transverse section of a cylindrical stone, one face of which is flat, while three facets are cleverly induced upon the other. In this triple-faceted feature there is that touch of profoundest sympathy with some of the now highest attributes of our humanity. It is the dawn of line and rule and figure; it marks the transmission of thought, the power of the complementary in design" (p. 129).

The book is, in our opinion, absolutely without value, either as a scientific or literary work. If it has any interest at all it is only as an illustration of the extent to which the human imagination can be strained in the search for antiquities where no antiquities exist.

We offer to the Rev. Frederick Smith our profound and sincere commiseration on having produced a volume of about four hundred pages to so little purpose.

[It is perhaps as well, in consequence of the unusual severity of this review, to state that this important-looking and lavishly illustrated book was offered for review to two gentlemen in succession who are of the very highest standing in the antiquarian world; both returned the volume, declining the task, as their treatment of it would perforce be merciless. It was then submitted to a third expert of almost equal attainments in this branch of archaeology, who was unacquainted with its condemnation by others, and the above is the result. Ed.]

MAGAZINES.—*The Treasury* continues to maintain a high standard. In the September number there is a good article on "Mont St. Michel" in Legend and History, and a brief illustrated appeal on behalf of the preservation of the Whitgift Hospital at Croydon. But the best and most original article is one entitled "Inishglora, an Enchanted Island." This island is well worth the description and illustrations which it here receives, for it is off the coast of a most inaccessible part of Ireland, and has no railway station within fifty miles. The name means "Island of Purity," or "Glory Island," a name that it won from being for so long a time the residence of St. Brendan in the sixth century.—Our contemporary, *The Antiquary*, continues its good and varied course. There was a good article in the June number on "Sussex Windmills," by Mr. Percy D. Mundy.—*The Month* always has some good articles which ought to appeal to ecclesiologists and antiquaries. There was a thoughtful article in the July number on the recent Church Pageant at Fulham; it is interesting to find an appreciative criticism from a Roman Catholic standpoint.—*The Scottish Historical Review* is as excellent as usual in its quarterly issues. The last number issued in July has a particularly interesting and comprehensive article by Professor Hume Brown on "Scotland in the Eighteenth Century."—We continue to receive the monthly numbers of *Man*, published under the direction of the Royal Anthropological Institute; much of the material is naturally of a distinctly antiquarian nature: there have been various recent original articles on palæolithic implements.—*The East Anglian* pursues its humble, but really valuable, career on old subjects connected with the counties of Suffolk, Cambridge, Essex, and Norfolk; we hope, ere long, to draw more particular attention to some of the monthly issues.—*The Berks, Bucks, and Oxon Archaeological Journal*, edited by the Rev. P. H. Ditchfield, contains in the July issue further excellently illustrated accounts of several Berkshire churches by Mr. Charles E. Keyser.

LIBRARY TABLE.—Notices of sundry Scandinavian, Portuguese, and French Archaeological proceedings as pamphlets have to be deferred for lack of space. The same reason applies to a variety of English small books and pamphlets, including several from the industrious curator of the Hull museums, Mr. Thomas Shephard.

PROCEEDINGS OF SOCIETIES.—The *Society of Antiquaries* has recently issued the first part of vol. lxi. of the *Archæologia*. It contains 328 pages, whilst the illustrations comprise 41 plates in addition to a variety of plans. The volume is of exceptional and varied interest. It is to a great extent a tribute to the industry of the indefatigable assistant-secretary, Mr. W. H. St. John Hope. Upwards of a third of the volume is from his pen, as he contributes four of the tractates, namely (1) on an "Inventory of the Goods of the Church of the Holy Trinity, Arundel, in 1517;" (2) on the "Round Church at Temple Bruer, Lincolnshire;" (3) on the "Excavations at Silchester in 1907;" (4) on the "Castle at Ludlow." The other papers are an exhaustive one of the "Stone Circles of East Cornwall," by Mr. St. George Gray; "The Chronology of the British Bronze Age," by Dr. Montelius; "Three Inventories," by Mr. W. Paley Baildon; and "The Villa d'Este at Tivoli," by Mr. Thomas Ashby.—*The Wiltshire Archaeological and Natural History Society* have recently issued the 111th number of vol. xxxvi. of their Magazine, edited by the Rev. E. H. Goddard. It comprises 184 pages, and supplies a variety of valuable antiquarian information

with regard to the county. The number opens with an account of the "Church of St. Thomas of Canterbury, Salisbury," by Mr. Haskins; and this is followed by Notes on the churches of Boscombe, Idmiston, Winterbourne, Gunner, Winterslow, Farley, Pilton, West Grimstead, and Ivychurch Priory, by Mr. C. E. Ponting. An interesting paper is contributed by the Rev. W. Symonds on the "Churchwarden Accounts of Winterslow from 1542 to 1661"; they throw a good deal of fresh light on the question of Church Ales. Mrs. Cunnington supplies a well illustrated article on a "Late Celtic Rubbish Heap near Oare." There is also a paper on "The Saxon Boundaries of Downton," by the Rev. A. du Boulay Hill, who was formerly vicar of this parish. The natural history side of this Society is represented by a long disquisition on the Mollusca of Wiltshire, by Mr. E. W. Swanton.—We continue to receive the quarterly statements of the *Palestine Exploration Fund*, which is now in the forty-first year of issue. The most valuable paper in the July number is from the pen of the Rev. A. Stewart Macalister, on the "Remains at Khurbet Shem'a, near Safed." It is well illustrated and planned; it deals chiefly with the considerable megalithic structure with a series of tomb-chambers. Here, too, are the considerable remains of large olive-presses of the Roman period.—The Thirty-second Annual Report of the *Society for the Protection of Ancient Buildings* is a striking testimony to the energy and the extending work of the Society. A list is given of about two hundred and fifty buildings, mostly churches, "which have come before the Society during the year." The buildings which are specially mentioned in this valuable report, most of which have been put in the hands of the Society or have by them been saved from mischievous restoration, are as follows:—Ashwell church, Herts; Auld Brig of Ayr, N.B.; Barrington Court, Somerset; houses of Bath Street, Bath; Bledlow church, Bucks; Bolsover Castle, Derbyshire; Burnham Ulph, Norfolk; Chalton church, Hants; Town Hall, Cirencester; Cogenhoe church, Northants; Donnington church, Lincs; Dymchurch church, Kent; Eton College, Windsor; Cathedral church of Exeter; Fincham church, Norfolk; Finedon church, Northants; Glastonbury Abbey; Old Manor House, Halford, Warwickshire; Handborough church, Oxon; Heston church, Middlesex; Holyrood Abbey, N.B.; Honeychurch church, Devon; Ifield Court, Kent; Inglesham church, Wilts; Mont Orgueil Castle, Jersey; the Old Palace, Maidstone; Malmesbury Abbey; Mertsam church, Surrey; Newark Castle, Port Glasgow; Parracombe church, Devon; Potter Heigham church, Norfolk; Rievaulx Abbey, Yorks; Grammar School, Risley, Derby; Robeston West church, Pembroke; Sheriff Hutton church, Yorks; Skenfrith church, Monmouth; St. Mary's church, Stanford; Staveley church, Derbyshire; Trent church, Sherborne; Watlington Town Hall, Oxon; Whaplode church, Lincs; Wiggan Hall, Norfolk; and St. Margaret's church, Walmgate, York. We are not surprised to find that there is no reference in the report to the Society's strange action in the case of Ilkeston church, Derbyshire.

The fifth volume of the third series of *Archæologia Eliana*, edited by Mr. R. Blair, F.S.A., well sustains the repute attaching to the leading English archaeological society outside London. The contents of this volume of upwards of 500 pages, with 23 plates and about 70 text illustrations, are of the greatest value. The shorter papers are much varied, and deal with such subjects as Municipal contests in Newcastle in 1342-5; the Genealogy of the Family of Alder of Prendwick, from Henry III. to Charles II.; Local Muniments, from 1286 to 1726; the Ryton Brasses; two recently discovered Roman Inscriptions; an account of the Company of Freejoiners of Newcastle incorporated temp. Elizabeth; and the Three Richardsons. The three more important papers are kept to the last. The first of these, by Messrs. J. P. Gibson and F. G. Simpson, deals with the Roman fort on the Stanegate at Haltwhistleburn, and is illustrated with a fine series of plans and photographs of the discoveries made during recent excavations. On the whole, the evidence seems to point to the erection of this by Agricola, A.D. 79. Mr. W. H. Knowles makes a valuable contribution in the shape of a well-illustrated paper on

the recent discoveries at the Gatehouse and Barbican at Alnwick Castle; it has been established that this gatehouse possesses a drawbridge pit within the gate, proving that the bridge was worked from below the level of the causeway, and not as commonly from above, by chains, levers, and counterweights. But the really momentous article of over 100 pages, with good plans and various illustrations, is the Report on the Excavations at Corstopitum (Corbridge) accomplished in 1908, compiled by Messrs. W. H. Knowles and M. H. Forster, with contributions by H. H. E. Craster and Professor Haverfield. These excavations were carried on from July 7th to October 8th. "The result of this season's work may indeed be described as highly satisfactory. The masonry of the buildings is of an exceptional character; and if no sculptures or inscriptions so striking as the lion or the Antoninus tablet of last year have been found, the discoveries of this nature have been both interesting and important. A find of gold coins was an archaeological event of sufficient magnitude to make the excavations of 1908 especially remarkable, and apart from this find, the series of coins and pottery discovered has been large and instructive."

Items and Comments:

Antiquarian and Literary.

THE official trustees of the BRITISH MUSEUM are to be congratulated on the excellent appointment they have made to the post of Director. If the choice was to be made from the Museum staff, there can be no doubt that their choice is one that could not possibly be excelled. To the real students of the manuscript department the appointment of Dr. Kenyon gives the greatest satisfaction. He became an assistant in the Museum in 1889, and has been assistant keeper of MSS. until 1898. Among the numerous literary distinctions pertaining to the new Director, it may be mentioned that he is D.Litt. (Durham), Ph.D. (Halle), corresponding Member of the Berlin Academy of Science, Fellow of the British Academy, Fellow of Winchester College, and Hon. Fellow of Magdalen College, Oxford. Dr. Kenyon's publications are numerous, varied, and valuable. They include, naming only the more important, "Classical Texts from Papyri in the British Museum;" "Catalogues of Greek Papyri in the Museum," 2 volumes; "Our Bible and the Ancient Manuscripts;" "Handbook to the Textual Criticism of the New Testament;" "Facsimile of Biblical MSS. in the British Museum;" "Aristotle's Constitution of Athens;" and a variety of works and editions relative to Browning's Poems.

The systematic excavation of the Roman town of *Calleva* at SILCHESTER, begun by the Society of Antiquaries in 1890, is now nearly completed, and has proved so successful that the Society has decided to undertake further work of the kind. For this purpose it has been thought desirable to appoint a Special Committee, to be called the Research Committee, whose duty shall be to superintend all works of research undertaken by the Society, and to choose delegates, who shall on behalf of the Society assume the direction of such works. It has long been felt that a thorough examination of the site of OLD SARUM would be likely to produce very valuable results, and an agreement for this purpose has been concluded with the Dean and Chapter of Salisbury and the Ecclesiastical Commissioners, the owners and lessees of the site. The work of excavation was begun in the last week of August, under the supervision of Mr. W. H. St. John Hope and Mr. Mill Stephenson.

Another matter with which the Society will have to deal in the near future is the very important one of the systematic excavation of the Roman city of *Verulamium*, the area of which is nearly twice that of Silchester. The site being

close to the town of St. Albans might, under certain circumstances, be cut up into building land, and its archaeological value practically destroyed, and it is most desirable in view of this, and of the strong feeling in the county that a complete scheme of investigation should be set on foot without delay, that the Society should undertake the work as soon as possible. Full permission has been obtained from the owner of the site, the Earl of Verulam, and it is hoped that sufficient funds may be raised to begin the work next year. In view of the considerable sum which must be raised yearly for the adequate carrying out of the work, it is proposed to make a special appeal to all Fellows of the Society, asking for their support in the matter either in the form of donations or of annual subscriptions of £1, 1s. 6d. or upwards.

Several attempts have been made during recent years to demolish that highly interesting memorial of the last years of Elizabeth, known as the WHITGIFT HOSPITAL, of which the thriving town of Croydon ought to be so justly proud. Hitherto these vandal efforts have been successfully resisted by the opposition of the late Archbishop Benson and his successors, with the assistance of various archaeological societies. But during the last few months the Town Council was persuaded to decree the removal of the building in order to effect a "street improvement." For a time it appeared as if this Philistine project would be achieved, notwithstanding the warm opposition of the most intelligent townfolk. Fortunately, however, the Local Government Board have come to the rescue, after a visit paid to Croydon and the Hospital by the President of the Local Government Board, Mr. John Burns. The Board have ordered the Town Council not to proceed until a poll has been taken of the ratepayers. It is confidently expected that this action will be effective and that the burgesses will declare in favour of the retention of the historic, and still useful, quadrangle of buildings, which have stood unblemished for over three centuries. The widening scheme can be more effectually carried out by pulling down property on the other side of the road.

Archbishop Whitgift began the building of this Hospital in 1596, and it was completed in 1599. It still provides for thirty-six aged poor, appointed in equal proportions from the parishes of Croydon and Lambeth. A recent visit has satisfied us of the exact present-day truth of the following extract from a volume of the "Surrey Archaeological Collections" for 1888:—

"Though nearly 300 years have passed since the erection of this Hospital, its historical and antiquarian features are undiminished. The Chapel, with its panelled walls, paintings, and old glass, seems as devotional and quaint as of yore. The Hall, with its timbered ceiling and low-pitched windows—the same almost as when the Primate used to dine with the inmates—and the Warden's Room, with its finely carved mantel and wainscot, cannot escape notice. Even the accessories of the Hospital, as the oaken chests, mazer bowls with inscriptions, and other curiosities, are so many heirlooms of the past. It is reasonable to suppose that the Arms of the See of Canterbury, now in the window of the Common Hall, were a part of the original glass."

As illustrating the humble and benevolent spirit of the Archbishop, it is recorded by Izaak Walton in his *Life of Hooker* that—

"He visited them so often that he knew their names and dispositions, and was so truly humble that he called them brother and sister, and whenever the Queen descended to that lowliness to dine with him at his palace at Lambeth, which was very often, he would usually shew the like lowliness to his poor brothers and sisters at Croydon, and dine with them at his Hospital, at which time you may believe there was joy at the table."

It would indeed be a most grievous pity if this invaluable and picturesque memorial of the practical piety of days so remote, with all its exceptional associations, and with a still useful career before it of ministering to the aged poor, was to be sacrificed in favour of the easier transit of motor-cars and traction-engines.

Readers of *The Reliquary* will recollect the recent valuable article which appeared in these volumes on TREASURE TROVE, from the pen of Mr. Carlyon Britton, then President of the British Numismatic Society. An important incident that occurred last August ought to be put on record. We cite from an account that appeared in the *Daily Chronicle* :—

"Interesting developments have taken place in connection with the recent find of a British torque—the name given to the necklaces worn by ancient Britons as a symbol of rank—at Yeovil. As this particular torque is of the purest gold and weighs nearly half a pound, its original owner was probably an ancient Briton of considerable importance. But as it was made at least 500 years B.C., there is not likely to be any one who can claim it on the ground of kinship. At present it is in the possession of the Somerset County Museum authorities, and they will resist to the uttermost all attempts to deprive them of such a valuable relic.

"Communications have passed between the Treasury and the coroner for the district, with the result that the torque was the subject of an inquest held at Yeovil yesterday. The coroner, in opening the inquiry, said they were there under the statutory jurisdiction of the coroner, who in ancient times, as far back as the reign of Henry III., was specially instructed to hold inquiries in connection with the finding of treasure trove. The jury had not to decide whether the article which was found was treasure trove or not. That would have to be decided by the statutory courts. What the find was and who was the finder was the object of their sitting there. Henry Coles described how he found the torque surrounded by clay, and sold it to the Somerset Archaeological Society for £40, and half its additional value, if any. Harold St. George Gray, curator of Taunton Museum and assistant secretary of the Somerset Archaeological Society, said he still held the torque on behalf of the society, and resisted any claim of ownership by any other person, not excepting the Crown. The torque was probably of pure gold, and the date would probably be 500 to 800 years B.C. It weighed 5 oz. 7½ dwt., and was of purely British manufacture. The jury found that the find was a gold torque, the finder Henry Coles, and the owner unknown. There was no evidence that in ancient times the torque had been hidden or otherwise concealed. The superintendent of police said he had made a claim for the torque, and had been refused."

Under "Proceedings of Societies," in another part of this issue, attention is drawn to the important excavations as the Roman station of CORSTOPTUM (Corbridge) accomplished in 1908. The discoveries of this summer are of even greater value. Professor Haverfield, when conducting a distinguished gathering of antiquaries over the station on 21st August, expressed the opinion that these discoveries were of "unparalleled importance," some of the art specimens found being among the most remarkable reproductions of Roman art yet seen. Of one large building the Professor said that the masonry was finer and more solid than anything he had seen in Roman Britain—even at Bath. From its character he believed it to be such a building as would have been erected only by the State itself—and probably only by the military authorities of the State. The first century pottery examples which had been found showed clearly that the colony there was in existence at the time of Agricola, and would go to prove that Watling Street really dated further back than was generally supposed.

Erratum.—By a careless oversight in our last issue, it was omitted to be stated that the Rev. P. H. Ditchfield was joint-editor with Colonel Fishwick of *Memorials of Old Lancashire*.

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